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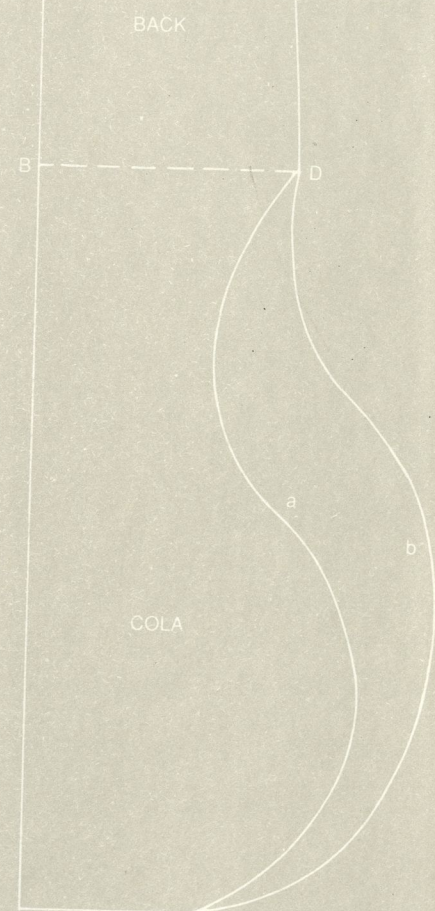
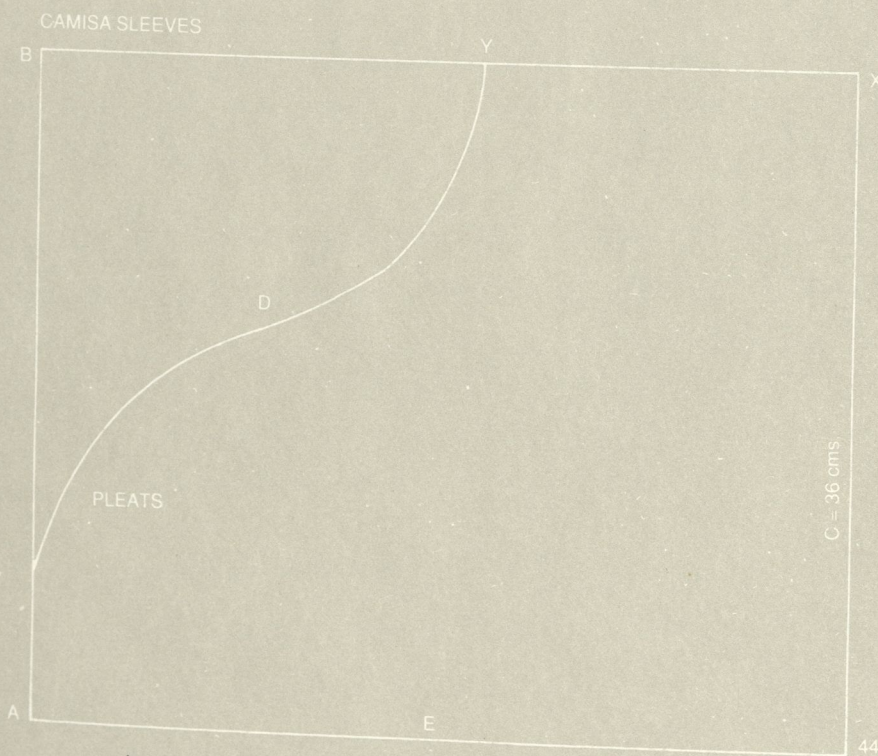
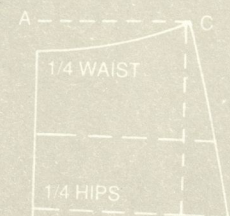
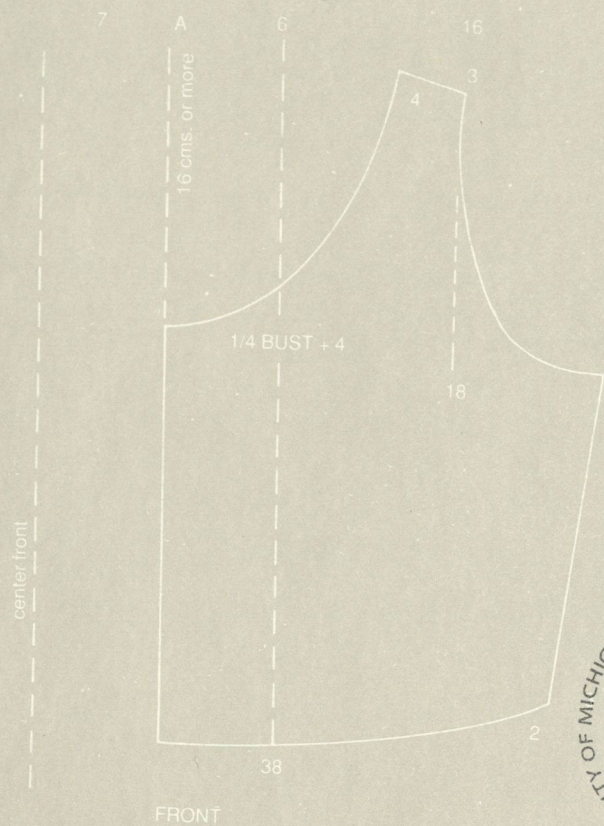
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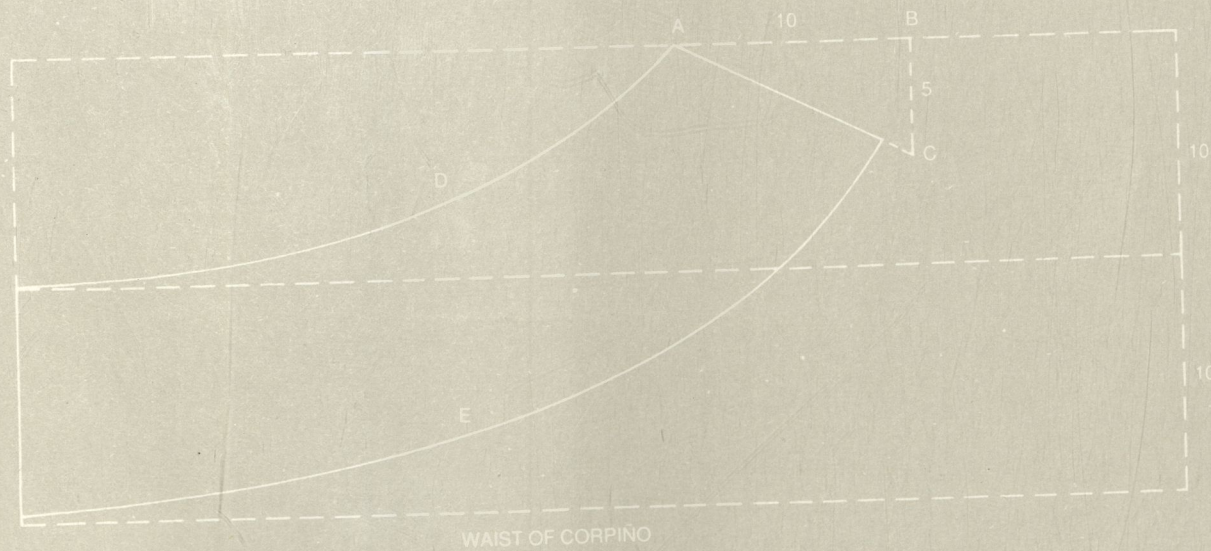
1992

*Patterns
for the
Filipino Dress*

*From the Traje de Mestiza to the Terno
(1890s - 1960s)*



SKIRT FOR THE FILIPINA DRESS



WAIST OF CORPIÑO



Patterns for the Filipino Dress
From the *Traje de Mestiza* to the *Terno*
(1890s - 1960s)

Errata

"Abaquinera" on page 18
and on page 110 (Glossary)
should read "Abaniquera."

"Aquijillos" on page 18
and on page 110 (Glossary)
should read "Agujillos."

Patterns for the Filipino Dress

*From the Traje de Mestiza to the Terno
(1890s - 1960s)*

By Salvador F. Bernal and Georgina R. Encanto
with photographs by Francis L. Escaler

Cultural Center of the Philippines
Manila

Patterns for the Filipino Dress
From the *Traje de Mestiza* to the *Terno*
(1890s - 1960s)

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Foreword

As the country's principal cultural institution, the *Sentrong Pangkultura ng Pilipinas* (CCP) sees it fit and important to have among its projects a study of the *terno* and its early forms. The upper class female dress is an attire that reveals the psyche of the Filipina as she related to herself, to her society, to her times, and to the world. It is also an object for which Filipinos, through the many periods of Philippine history, have developed their skills and talent in weaving and embroidery. It is not surprising that today, the *terno* is regarded not simply as an artifact but as an art object that reached the level of artistry in the hands of designers like Ramon Valera, Pura Escurdia, and Pacita Longos.

The *Sentrong Pangkultura ng Pilipinas* is pleased and proud to publish this pioneering book on the Philippine dress, **Patterns For The Filipino Dress: From the Traje de Mestiza to the Terno (1890s - 1960s)**, which it hopes will be a valuable reference and source book not only for designers in theater, film, and fashion, but also for cultural researchers and the general public.

Maria Teresa E. Roxas
President

Nicanor G. Tiongson
Artistic Director / Vice President

Introduction

Costume research and documentation are not entirely new in the Philippines. Work has been done by experts in the field and has appeared in various publications, i.e. in books and in essays found in journals and magazines. This book, **Patterns for the Filipino Dress: From the Traje de Mestiza to the Terno (1890s - 1960s)**, seeks to augment and further the public's understanding of Filipino attire. This study focuses on a different aspect of clothing, namely, the cut of the *traje de mestiza* and the *terno*. The book confines itself to a study of extant gowns worn by the upper class of society. The time frame that is used has been arrived at not so much by choice, but rather by exigency. While recent gowns are easily accessible, those of an earlier make are becoming difficult to find.

Costume makers, designers, and art researchers will find this book a practical guide in their work. There are illustrations they can study to observe changes in dress silhouettes, and trim and decor detail which vary from period to period. Choice of fabric can be noted. Influences from designers in Europe and America can also be discerned. While this study does not document every single transformation or variation of style in the Filipino dress, the book can, however, provide its readers with an overview of women's fashion.

Whenever possible, two gowns are used to represent a decade of fashion. When sources are ample as in the fifties and the sixties, more *ternos* are featured. Corresponding patterns appear after each illustration and are properly identified in Filipino and English.

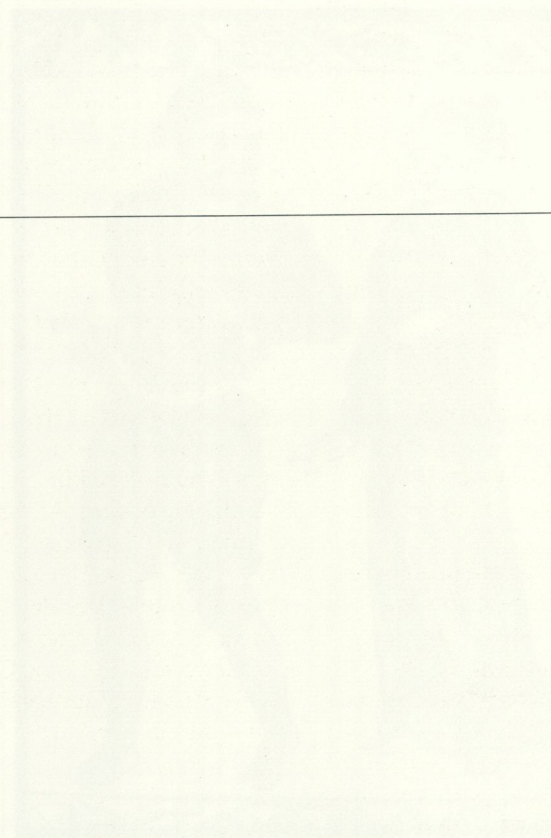
The patterns are all scaled 1/8" to 1" unless specified otherwise as 1/16" to 1". They are laid out on the page to illustrate how they may be cut: the upright direction of the page establishing the strong grain of the fabric. One should note that 5/8" allowance should be made on all patterns. The book also indicates how some pattern pieces come together through their labels A, B, C, etc.: this means that A in a pattern should be put together with A in another pattern piece or that AB should be joined with another AB, etc. Whenever costume construction is not apparent in the patterns, one may consult the construction notes. Period terms used to identify patterns for different pieces of clothing are in Spanish or Pilipino and are also translated into English.

At present when the *terno* is fast becoming a less familiar attire, this book can prove to be a helpful source of data on clothing. Stage and film designers and craftsmen can use the patterns to reproduce period costumes. They can also adapt and modify the diagrams to create theatrical and other desired effects. Researchers can consult the book to roughly date photographs, dresses, and paintings. The new generation of Filipinos may wish to know how a *terno* is worn, what its undergarments are, how the sleeves are made, how the *pañuelo* is folded and worn, and how the *terno cañamazo* is maintained and starched. Such inquiries are answered by the book. More information on Philippine dress must still be uncovered. **Patterns for the Filipino Dress: From the Traje de Mestiza to the Terno (1890s - 1960s)** hopes to generate interest in this field and serve as an impetus for scholars to open new directions and widen the field of costume research.

I would like to acknowledge the following people and institutions for their invaluable support and assistance in the research and publication of this book: Pacita de los Reyes-Phillips, Eleuterio Pascual, Luz B. Magsaysay, Nicanor G. Tiongson, Patis Tesoro, Ramon N. Villegas, Museo ng Buhay Pilipino, Milagros Enriquez, National Museum, Ambeth Ocampo, Louie Acosta, Lualhati Cojuangco, Mr. and Mrs. Felix Maramba, Rafael del Casal, Angelita Dizon, Paula Carolina S. Malay, Rinna Estrella, Lyn Umali, Anna S. Sobrepeña, Anna Dominique Coseteng, Casa Manila, Conrado Escudero, Ayala Museum Library, Lopez Museum, and the National Library.

Salvador F. Bernal

*From the
Traje de Mestiza
to the Terno*



From the Traje de Mestiza to the Terno

So much has been said about the elegant *terno* but its elaborate history remains largely unappreciated. Perhaps because most articles on the *terno* have been descriptive. Invariably, these have focused on its specific features rather than on its evolving silhouette: the delicate butterfly sleeves which are always a source of fascination, the train which gives the *terno* its regal air, and the *pañuelo* whose removal caused a furor in the 1940s.

In fact, unraveling the *terno* as an evolving silhouette yields a wealth of insights into its logical development from precolonial to recent times. Hidden in the tucks and pleats of the *saya* are evidences of the Filipina's efforts to follow the trends of the world's fashion capitals. Tucked into the *terno* sleeves is the growth of local fabrics and embroidery ingeniously used by Filipino dress designers. Woven into the *pañuelo* are the embroidery skills and artistry of the Filipina as well as her struggle for emancipation from the traditional roles to which she had been confined by social institutions and practices, including her manner of dressing. Even *terno* embellishments of beads, pearls, rhinestones, gold dust, embroidery, and laces reflect different periods of Philippine history.

Turning the *terno* inside out instead of merely examining it superficially affords a fuller and deeper appreciation of the sources of its unrivalled beauty and elegance. For the *terno* did not merely happen; rather, it is the product of centuries of craft and skill in design. Throughout these centuries, the designer of the Filipina dress absorbed various foreign influences and discriminately adapted them to suit local tastes, fashion sense, and available materials.

Chronicles and accounts of traders, missionaries, and conquistadors, and their accompanying iconographs provide the earliest glimpses of the native woman's apparel. In 1280, after a visit to Luzon, the Chinese trade official Chao Ju-Kua recorded, "The native women cover their bodies with sarong."¹

An allusion to female clothing is also found in a 1572 unsigned manuscript, *Conquest of the Island of Luzon*, "They clothe themselves with a piece of cloth hanging down from the belt and a very small doublet, so that their bellies are exposed."²

Early modes of dressing are documented in the Boxer Codex drawings, the earliest drawings available of Filipinos. These drawings were based on accounts by the first Spaniards who arrived in the Philippines. A sample account follows.

"The garments and dresses of Bisayan women consist of some mantles with diverse colored strips made of cotton, and others made from a plant



¹ A Tagalog couple (From Boxer Codex, reprinted in "The Manners, Customs and Beliefs of the Philippine Inhabitants of Long Ago" by Carlos Quirino and Mauro Garcia).

which they have; and some wear taffeta and damask that come from China. These are made as follows: a mantle is sewn in such a way that it becomes like a big sack of wheat with two openings: the head is placed through one opening turning it down to the waist with both openings of the mantle falling below; a slip knot with the same mantle above the waist is made by grasping it because it is very wide to be able to make the knot; it hugs the body, with the knot to one side, very elegantly done, and then the dress appears as if they were wearing shirts. One side is longer than the other because of the fold they make, and they appear in this fashion I describe.

With this they wear a chemise or jacket with half sleeves that reach the elbows, although some wear them with full sleeves. They are close-fitting without neckbands and are buttoned at the front with braids or cords of silk. Many wear a lot of jewelry which they use as best as they can. They do not wear any kind of blouse, nor have they become accustomed to it, because all they wear is next to the skin; the waist and stomach together with the legs, are uncovered almost to palm length.

When they go out they wear a mantle-like wrap made of white cotton, some of colored taffeta. When women leave their homes to visit others, they walk very slowly, making a thousand movements with their body, with one sleeved arm upraised, because they consider it fashionable to do so." ³

From accounts like this, an artist who never came to the Philippines created drawings remarkable for their vividness and precision. Grace was the dominant impression of the native attire. The lower garment was made of cotton or a native material with brightly colored stripes such as *sinamay*, or richer fabrics like damask and silk brought over by Chinese traders. The lower garment was a straight piece of cloth which was slipped over the head and secured at the waist by tucking to create varied patterns of folds at one side. Over this tubelike skirt was worn a collarless, close fitting chemise open in front and worn with tight, elbow length or long sleeves. The use of braids or cords of silk to close the opening at the front suggests Chinese influence.

Antonio de Morga in his *Sucesos de las Islas Filipinas* (1609) refers to the women's attire as, "The women's robes are wrapped around the waist and fall downward. These are made of all colors and they use collarless jackets of the same material." ⁴

These descriptions provide historical evidence that women's attire consisted mainly of two pieces: the sarong or a piece of cloth worn with its folds hanging down from the waist, and a small collarless jacket, shirt, or doublet of the same material. The sarong was either secured at the waist by a drawstring or belt or just wrapped around and tucked into the waist. Both the upper and lower garments were made of the same material.

The sarong was actually the *patadlog*, the term used for the costume of the Visayan women. According to Norberto Romualdez, the *patadlog* comes from two Visayan words: *pa*, meaning "to be left" and *tadlog*, "straight," an accurate description for the almost shapeless form of the lower garment of the woman which was allowed to hang loosely down from the waist. The sarong is worn by most women in Southeast Asia. It also bears a striking resemblance to the Indian sari which is similarly worn around the body but is long enough to be used as a cover for the head. The *patadlog* appears to be the original word from which the more commonly known term *patadyong* came. ⁵

The Spanish conquerors led by Magellan in 1521 and by Legazpi in 1565 were fascinated by the women's fondness for fancy ornaments. They used these ornaments to adorn their clothing that they had to keep simple to withstand the tropical climate. A description of the women who came with

the wife of Chief Tupas, who visited Legazpi's settlement in Cebu, reads:

"Most of them wore palm-leaf hats on their head and some of them garlands of various colored flowers; some were adorned in gold, and some with clasps on their legs, and wearing earrings and armlets and gold rings in their hands and fingers. They were clad in colored petticoats and skirts and shawls, some of them in taffeta." ⁶

The Spaniards introduced sweeping changes into native dress that reflected the influences of European fashion. However, the innovations did not become evident until more than a century after Legazpi's landing in Manila.

After all, there was minimal contact between the colonizers and the majority of the Filipinos. The country was directly governed by the Spanish friars and local officials from among the *principalia*. The highly stratified society distinguished between the *peninsulares*, or those born in Spain; the *criollos* or Spaniards born in the Philippines; the *mestizos* or halfbreeds (of either Spanish or Chinese or Spanish-Filipino parentage); and the *indios*, or pure natives. Only the *mestizos* showed immediate reaction to the style of clothing of the Spanish conquistadors.

One of the more extensive descriptions of Visayan female attire is found, surprisingly enough, in the journal of the Spanish Jesuit missionary Francisco Colin:

"...the dress of the women, besides the small shirt with sleeves already mentioned, which was shorter for them, for their gala dress had little modesty which was a skirt as wide at the top as at the bottom which they gathered with folds at the waist, allowing the folds all to drop to one side. This was long enough to cover them even to their side feet, and was generally white. When they were outside the house, they wore for a cloak certain colored short cloaks, those of the principal women being of crimson silk or other cloths, embroidered with gold and adorned with rich fringe ... But now they have begun to wear the Spanish clothes, or ornaments, namely, chains, necklaces, skirts, shoes, and *mantillas* or black veils ... Consequently, the present dress of the Indians in these regions is now almost Spanish." ⁷

The description of the skirt supports Romualdez' theory about the *patadlog* as the appropriate term for the native dress of the Visayan woman. When this was written, Filipino women still had no concept or sense of Western style for the dress was "as wide at the top as at the bottom." The short cloak could have been the beginnings of the *pañño* or *pañuelo*. This journal thus provides a historic basis for attributing this part of the national costume to the Spaniards. An engraving by Nicolas Cruz Bagay in 1734 depicting a street scene in Intramuros presents other images of female dress. A woman going to church has her head covered with a *cobija* and her body swathed in a long, floor length garment. Her only accessory is a scapular around her neck. A fruit vendor is clad in a two piece attire: a piece of cloth loosely wrapped around the waist with the opening slightly to one side, and a collarless shirt with loose sleeves. The shirt and the lower garment are of the same width, giving the whole ensemble an almost shapeless form. ⁸

Hispanic influence was evident as well in the fine embroidery and fringes adorning the cloak and the black veil worn by women to church.

The art of embroidery, which was to be extensively used in the *terno*, became popular in the early eighteenth century. Young *mestizas* were taught the skills of sewing and lacemaking by Spanish nuns in *conventos* and *beaterios*. Among the varieties of laces they learned to make were *surcido* (similar to Buratto lace), *sombrado* (shadow embroidery), *ojetes* (eyelets or

cutwork), *encajes de Bolillo* (Venetian lace), *encape Ingles* or Richelieu (English point lace); all done in cotton and silk, with gold or silver thread. During vacations, the female members of the household would while away the hours embroidering ladies' nightgowns, petticoats, handkerchiefs, *camisas*, and *pañuelos*.

The *baro't saya*, the Hispanized clothing for women, became dominant in the eighteenth century. However, Marcia Sandoval claims that as early as the seventeenth century, local seamstresses copied the butterfly sleeves of the *Nuestra Señora de los Remedios* and added these to the *baro* while the long cape of the Virgin of the Rosary may have influenced the *pañuelo*.⁹ Juan Francisco de Antonio noted that the wearing of the ensemble had become commonplace among the natives:

"The dress of the women is the *baro* already mentioned but so long, and only covering the breasts and hanging loose; and a garment as wide above as below, in which they enveloped the body from the waist down, fastening one of the ends in the girdle in order to secure it. This garment is called a *tapis*. The *mestizo* women wear skirts with pleats and seams, with the opening at one side. The *tapis* is the unchangeable costume of the Indian women in this archipelago and thus, at the most, is generally of silk, but of a modest hue and of only one color."¹⁰

The precise origin of the *tapis* is still a matter of debate. One theory is that the *tapis* goes back to precolonial times. Leticia Flores contends that the *tapis* survived precolonial times and was carried over to the Spanish era as an "interesting assertion of national pride."¹¹ A second theory explains that the practice of wearing the *tapis* kept the *saya* from getting soiled or fulfilled the practical need for modesty because sheer materials such as silk or abaca were typically used for the skirt.

The *traje de mestiza* dress remained basically the same in the eighteenth century, with slight changes introduced as the Filipina woman became more fashion conscious. The changes were confined to the more moneyed *mestizas*. True to its role as a social barometer, clothing had made more distinct the lines that stratified society into high, middle, or low.

While their more leisurely sisters spent long hours embroidering their *camisas* and *pañuelos*, the *indias* or native women continued to work in their huts or in the fields in their *baro't saya* and *tapis* made of plain, coarse *guinaras* materials.¹² The *mestizas* promptly imitated the skirt styles of the Spanish ladies. One of these styles was the *pares*: a simple, narrow skirt with folds at the waist held in place by headpins. These skirts were usually made of silk or abaca, which came in offwhite or beige with stripes or windowpane checks. A *tapis* of darker material was worn over the *saya*.

A variation of the 1820s silhouette, as seen in a drawing by Damian Domingo, had a multicolored printed *saya* with pleats and a shorter *tapis* with horizontal stripes above the knee. The *baro* had a square neckline and did not have a *pañuelo*. Instead, a piece of cloth of the same fabric as the *saya* was worn like a veil on the head.¹³

The Empire cut which became popular in Europe was promptly adopted in the 1820s. A drawing of a *mestiza* in 1820 (c.) shows an Empire cut ensemble consisting of a pleated floor length *saya* with multicolored checks and a *tapis* wrapped around the bodice just below the bustline. A finely embroidered *pañuelo* draped over the shoulders hangs over the waist.¹⁴

A lithograph by Juan Serapio T. Nepomuceno depicts a *mestiza* in a floor length *saya* of small checkered material. A *tapis* with horizontal dark stripes and with a front opening is wrapped tightly around the waist. The *camisa* sleeves are long and have cuffs upturned at the wrists. A finely embroidered *pañuelo* with scalloped edges is gracefully draped over the shoulders and held with a brooch or medallion. The *mestiza* also wears a

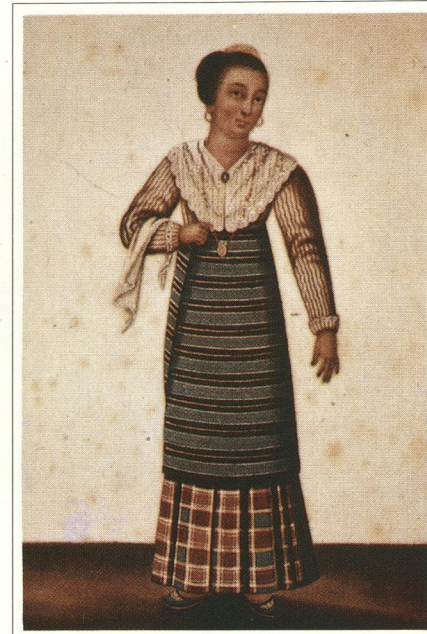


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An 18th century engraving by Filipino artist Nicolas de la Cruz Bagay of a Manila street scene (From Pedro Murillo Velarde, *Carta Hydrographica y Chrographica de las Islas Filipinas*, 1734).



4

Portrait of a Manila mestiza by Damian Domingo (From *Coleccion de Trajes Manila y de las Provincias Ynbentado*, c. 1820).

3

Portrait of an Ilocana by Damian Domingo (From *Coleccion de Trajes Manila y de las Provincias Ynbentado*, c. 1820).

5
Spanish *mestizas* (From
Jean Mallat, *The
Philippines: Atlas*, 1846).

6
A Chinese *mestiza* couple
(From Jean Mallat, *The
Philippines: Atlas*, 1846).

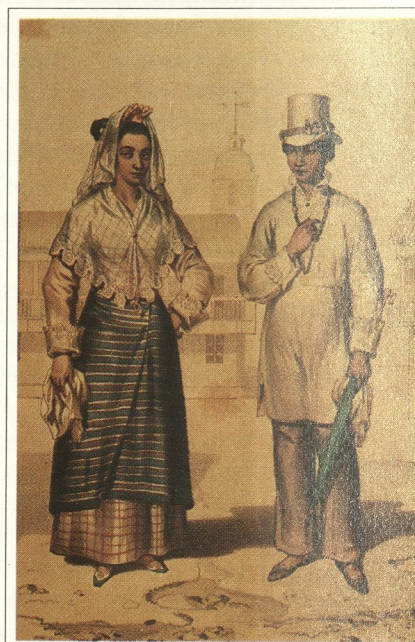
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A Spanish couple (From
Paul de Gironiere,
*Aventures d'un Gentil
Homme Briton aux Isles
Philippines*, 1855).

8
Spanish *mestizas* (From
Paul de Gironiere,
*Aventures d'un Gentil
Homme Briton aux Isles
Philippines*, 1855).

9
A 19th century drawing
room scene (From Henry
T. Ellis, *Hongkong to
Manila and the Lakes of
Luzon in the Philippine
Isles*, 1859).



5



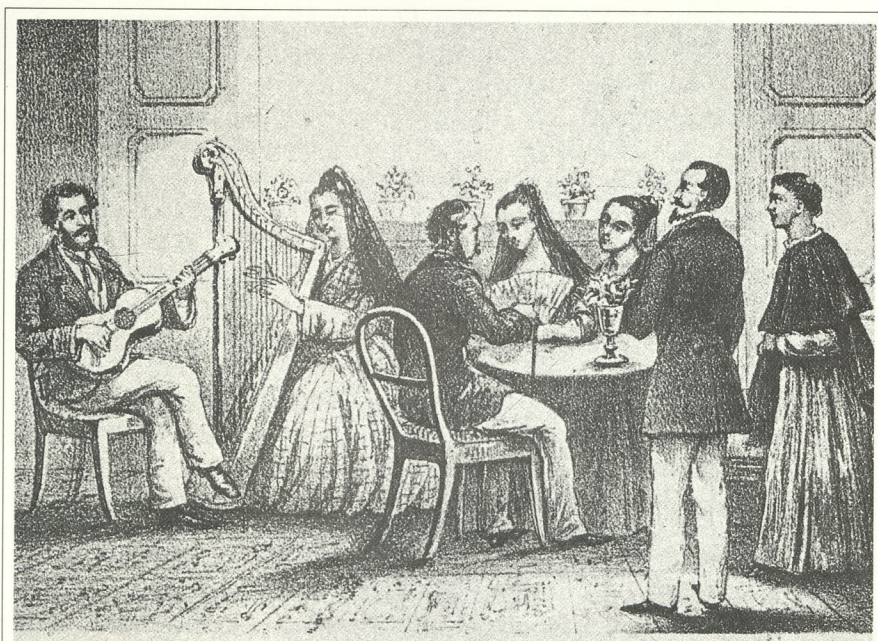
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mantilla or shoulder length veil.¹⁵

Towards the mid-nineteenth century, a *mestiza* is shown in a *baro't saya* with almost the same silhouette, except that the skirt is slightly fuller than before. The skirt shows traces of the bell shape which had become fashionable in Europe.¹⁶

Another illustration from de Gironiere depicts *Tagala mestizas* in bellshaped skirts, which are pleated and gathered around the waist. These were worn with or without the *tapis*. The sleeves are slightly wider, and have bigger embroidered cuffs while the *pañuelos* are likewise bigger and more elaborately adorned with intricate floral designs.¹⁷

The *saya* became even fuller. An engraving of women in Los Baños accompanying the account of Henry Ellis shows them wearing full *sayas* and *camisas* with tubular sleeves.¹⁸

By the 1850s, as seen in a print by Johannes Carl Karuth, the bellshaped *saya* had taken hold in local fashion. The *saya* had a wide circular shape and the sleeves of the *camisa* were still tubular in shape although bigger. The *pañuelo* had grown larger with its ends reaching down to the waist. In later years of the decade, the crinoline skirt of the *traje de mestiza* was worn with a *camisa* with wider sleeves.¹⁹

Feodor Jagor's description in 1875 provides a better picture:

"The religious festivals in the neighborhood of Manila are well worth a visit, if only for the numerous pretty Indian and half-caste (*mestiza*) women who make their appearances in the evening and walk up and down the streets which are illuminated, and profusely decked with flowers and bright colors ... the Indian women are very beautifully formed. They have luxuriant black hair and large dark eyes; the upper part of their bodies is clad in homespun but often costly materials of transparent fineness and snow-white purity; and from their waist downwards, they are wrapped in a brightly-striped cloth which falls in broad folds and which, as far as the knee, is so closely drawn around the figure, that the rich variegated folds of the *saya* burst forth beneath it like blossoms of pomegranate."²⁰

The use of the *pañuelo* was apparently an imposition of the Spanish missionaries on the uninhibited Indian women. These women were used to going about freely clad in clothing of fine, transparent materials. For a long time, they also resisted the use of underwear. Friars preached on the importance of modesty in clothing as they zealously went about propagating the Christian faith. The book of manners, *Pagsusulatan ng Dalawang Binibini na si Urbana at Felisa* (1864) by Modesto de Castro, was replete with priestly admonitions to women on the proper way of dressing: "Marami ang naquiquita sa mga babayeng nagsisipasoc sa simbahan, na lumalacad na di nagdarahan, nagpapacagaslao-gaslao, at cun mariquit ang cagayacan, ay nagpapalingap-lingap, na anaqui tinitingnan cun may nararahuyo sa canaiy.

Marami ang namamanyo nang nanganganinag, nacabingit lamang sa ulo at ang modang ito, i, dala hanggang sa paquiquinabang at pagcocompisal.



12



13



10

10
A *traje de mestiza* with *camisa* and *pañuelo* and a bellshaped skirt with broad panels of color (From Margherita A. Hamm, *Manila and the Philippines*, 1898).



11

11
A Spanish *mestiza* being greeted by elderly gentleman (From Johann A. Karuth, *Album*, 1858).

12
Tagala. (From Feodor Jagor, *Viajes por Filipinas*, 1875).

13
The Letter P (From the *letras y figuras Jose Feced y Temprado* by Jose H. Lozano, 1880).



14
14
Ladies in their finery in the sitting room of a Chinese merchant's home (From Joseph Montano, *Voyage aux Philippines et en Malaisie*, 1886).



15
15
A Manila native (From Edouard Charton, *Le Tour du Monde Premier Semestre*, 1886).

15

16
16
A Tagalog family (From Edouard Charton, *Le Tour du Monde Premier Semestre*, 1886).

Cum magsuot ang isang babaye nang barong nanganganinag ualang tapa pecho o panaquip sa dibdib, ay nacasusuclam tingnan, at ang may panaquip man ay di rin naitatago ang catauan at cahit paganhin ang barong nanganganigag sa isang babaye ay masamang tingnan, sapagca't naquiquita ang calahati nag catauan."²¹

The basic silhouette of what eventually became the modern *terno* evolved only in the second half of the nineteenth century. By then, the opening of the Suez Canal in 1869 had shortened the distance between Europe and the Philippines. This facilitated the influx of progressive ideas and lifestyles, including trends in clothing.

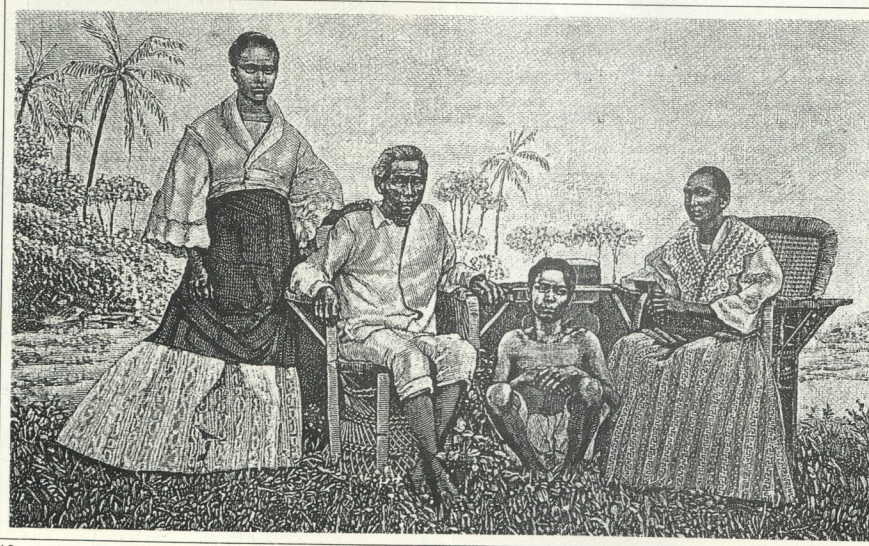
By then, the country's economy was also quite buoyant. The first commercial houses and consulates had been established in Manila as early as 1809. By 1846, there were thirty-nine other commercial establishments, stimulating the growth of agriculture which was reflected in the sugar and coffee boom, as well as of local merchandising. These developments paved the way for the rise of the *ilustrado* class. Made up of wealthy landowners or *hacenderos*, the *ilustrado* class was educated abroad and could provide their wives and daughters with a leisurely and pampered existence. These women could well afford to preoccupy themselves with imitating the lifestyle and fashion of Spanish ladies.

In the 1880s, the style which would later be known as the Maria Clara, after the demure, heartbroken heroine of Jose Rizal's *Noli Me Tangere* (1887), emerged. The *saya* was made of silk and came in broad strips of contrasting colors. A drawing of a Manila *india* depicts her in a *camisa* which had bellshaped sleeves covering the elbows, an open neckline, and did not have a *pañuelo*.²²

Mestizas of Manila wore intricately embroidered *piña* *camisas* and *pañuelos*. The *camisa* was cut slightly above the waist. The sleeves of the *camisa* flared out into broad scallops. The *pañuelo* was worn around the neck and its ends were pinned with a brooch at the breast.

A reference to the typical *traje de mestiza* dress in *El Bello Sexo* (1891) provides a vivid description of the fashionable elegant dress at that time:

"The gown is a model of wealth and good taste; (it) is composed of a skirt of single-colored plain satin – these days the color of old gold, (lively) colors are available – a little bit shorter in front and at the sides, so that it ends in a train somewhat elongated at an obtuse angle. The skirt is adorned with big daisies in white and gold appliquéd and scattered. The lower edge of the skirt is marked with a rich white lace of silk with only two inches in



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width. The *camisa* and *pañuelo* are of plain and very fine *piña*, with leaves and branches embroidered in black. A fine lace decorates the edges of the *pañuelo* and sleeves, forming wide *andas*.

This very beautiful outfit is completed by a *tapis* of black cloth of brushed velvet with its edges adorned with a black silk fringe and jet beads. The *tapis* is gathered into two graceful drapes in both sides by ribbons or black material."²³

The stiff competition among the wealthy fashionminded *mestizas* for elegance created a lucrative market for the *costureras* of the period. They found themselves catering to the increasing popularity of intricately embroidered and matching *camisas* and *pañuelos*. The crucial role of the *sinamayera* or cloth vendress in influencing fashion was described in *La Ilustracion Filipina*:

"Her business has created and continues to create the ever changing fashion of matching embroideries in *camisas* and *pañuelos* of *piña* for the *trajes de mestizas*, of a thousand fancies and complex designs, imitating the foliage and flowers of the rich and abundant plant life."²⁴

Radical changes began to take place towards 1895. The sleeves of the *camisa* became shorter and the *pañuelo*, bigger, higher, and more of an accessory rather than a protective covering for the sake of modesty. However, the *pañuelo* appeared smaller as it had many folds to enhance its stiffness. These also brought down the *pañuelo* to reveal the nape of the wearer.

Although women had acquired a taste for laces as early as the first part of the eighteenth century, it was only in the nineteenth century that laces became widely used. These finer intricate laces were prominently displayed on the matching *camisa* and *pañuelo*.

The availability of many imported fabrics such as aelion, pompadour sateens, jaconet, satin stripes, pompadour foulards, striped grenadines, Italian silk, and Turkish, Japanese, and Indian materials in glistening colors such as Van Dyke red, lotus blue, and heliotrope green provided a great variety of fabrics for the *saya*.

The *saya* was worn over layers of delicately embroidered underclothes. First, there was a chemise that was straight and narrow; then a *corpiño* or second chemise embroidered or adorned with *puntillos* or lace edgings. If the *camisa* was too fine and transparent, a *tapa pecho* or strip of cloth was inserted under the second chemise. As the sleeves got bigger, women began to wear a *chambra* or long sleeved undershirt. Finally, the *mestiza* had five to seven petticoats to prop up the *saya* and make it billow. The *saya* hem itself was faced with coarse *sinamay*, to make it flare out.

Most women would hold down the *saya* by wearing a *tapis* wrapped around the waist, with the opening in front, at the side, or the back. This made the lower part of the skirt flare out even more voluminously. The most fashionable *tapis* could be bought from Bulacan, Batangas, and Manila; it became a gauge of wealth among women of leisure. However, some women, especially the snobbish *mestizas*, shunned the idea of wearing a *tapis* because it resembled the lowly *dalantal* of peasants. They preferred to follow the French style and wear the *saya de suelta*.

The starched *camisa* and *pañuelo* gave the *mestiza* dress its distinctive elegance. It was not uncommon for *mestizas* to bring an extra *camisa* and collar neckerchief to evening balls so that they could change and maintain their fresh, unruffled look. The discarded ones were left to hang in the ladies' dressing rooms for others to admire.²⁵

The fashionable *mestiza* did not consider her ensemble complete unless the proper accessories made her glitter from head to foot. Jewelry from the family heirloom of diamonds, pearls, *tamburin*, or finely wrought beaten



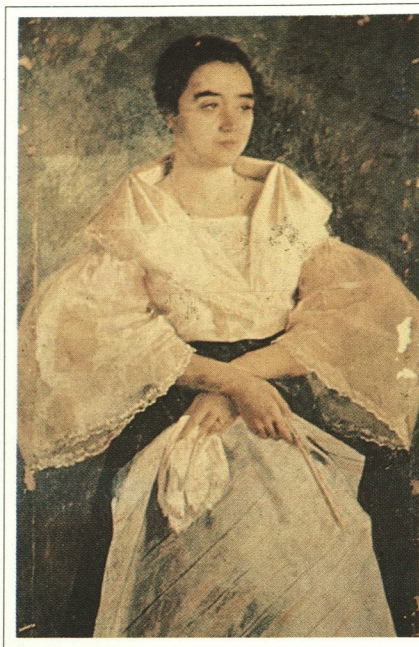
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17
Manila *mestizas* (From Edouard Charton, *Le Tour du Monde Premier Semestre*, 1886).

18
A woman in striped *saya*, embroidered *camisa*, and *pañuelo*. Circa 1880s-1890s.



19



20

19
Una Bulaqueña (A portrait by Juan Luna, 1895).

20
Josephine Bracken in a *camisa*, *pañuelo*, and checkered skirt. Circa 1895. (Pictorial album on Rizal, 1962).

A woman in a *saya* with crescent moon and bird patterns repeated in the *camisa* and *pañuelo*. Circa 1910.



21

gold filigree, and religious articles such as medals, scapulars, or rosaries were worn with the ensemble. An ivory cameo hung from a velvet black ribbon around the neck while from the waist usually dangled an *abaquinera* to which an ivory fan clung. The hair was piled up high in the Pompadour style netted around a false hairpiece or rat, then gathered in a tight *pusod* or chignon. To this were stuck *aquijillos* or large hair pins with various designs like butterflies, flowers, or stars, or *peinetas* encrusted with jewels which would glisten as she waltzed around the ballroom or danced the stately *rigodon de honor*. Feet in black or white stockings were encased in *sapatillas* decorated with beads and glass stones. Older women preferred to wear *corchos* or embroidered and beaded slippers.

Toward the end of the nineteenth century, the voluminous skirt became narrower and gave birth to new fashion styles. The most popular was the *Siete Cuchillos*, composed of seven spearheaded panels, followed by the *Cinco Paños*, the *Tres Paños*, and *Dos Paños*, depending on the number of skirt panels. As the skirt became narrower, the slightly longer portion of the *saya* at the back developed into a train that lengthened through the years. This was known as the *saya de cola*. A train half the usual *cola*, which was a yard long, came to be known as the *media cola*. After assuming different shapes, rounded, square or rectangular, tongueshaped, single or double, the train became an integral part of the costume.

Another skirt style which appeared in the late 1890s was the *serpentina*, so called because the tightly fitted upper part of the skirt was sewn to the flaring bottom in a zigzagging manner. The *serpentina* resembled the European skirt of the period. It may have reached the Philippines through the female Thomasites who wore a style called Morning Glory around 1902.

The *serpentina* itself underwent changes. When it was only three fourths of a circle wide, it was called *La Campana*. When it was half a circle wide, it was called *Congreso de Malolos*, after the semicircular church altar of Barasoain. The pattern used in the joining of the skirt determined the name given to the style. A floral pattern was called *Camia*; a pattern of butterflies, *Mariposa*; and a pattern of birds, *Paloma*. If the design followed a zigzag pattern, it was also called *Rio de Pasig*. By the end of the century, the *baro't saya* made of *pinukpuk*, a native specialty material made of beaten abaca, gained popularity. The *pinukpuk* had the sheen and stiffness required by the *traje*.

The practice of stiffly starching the *camisa* and the *pañuelo* became prevalent in the late 1890s because *sinamay* had become popular. When the Galleon Trade ended in 1815, the cultivation and development of locally produced materials became necessary. By the late nineteenth century, these local materials had become commercially available because of the growth of textile manufacture and merchandising. One such material was *sinamay*, which was less expensive and more readily available than *jusi* or *piña*.

The arrival of the Americans in 1898 brought in a new lifestyle built around free enterprise, democratic institutions, and individualism. The same lifestyle presented the Filipino woman opportunities for more active participation in civic and social life.

By 1902, life under the new colonial masters had stabilized. Improved transportation and communication between the Philippines and other countries made available illustrated newspapers and magazines, radio, and later, motion pictures. The S-shape of the popular silhouette in Edwardian England in 1900 characterised by a highnecked blouse with puffed sleeves, tiny waist, and tailored skirt, and popularized by the Gibson Girl, reached the country through these media. The style was also worn by wives of public officials and female Thomasites who came over to the Philippines.

From the 1890s to 1915 (perhaps even 1917), fashion practically stood still. But this period, especially from 1902 onwards, saw the ensemble be-

come popular even in the rural areas, because of Filipino teachers. They practised their newly learned profession in a modified *traje* skirt made of *sinamay* with stripes and windowpane checks, and a plain or un-embroidered upper garment.

The introduction of the sewing machine as early as 1889 also stimulated the development of the *traje*. By then, clothes could be sewn by machine in the comfort of the home. *Costureras* were engaged to cut and sew elaborate dresses under the supervision of a fastidious elderly woman of the house. If the family could not afford a live-in seamstress, the ladies would go to the shop of the dressmaker and have their dresses sewn.

During the early American period, the sewing of *trajes* became more of a craft. This stimulated the emergence of dressmakers or couturiers who set up shops to meet the growing demands of the social elite. One such dressmaker was Susana Paterno Madrigal or Sana, who learned the craft from a certain Vicente Mata of Cavite. Together with her cousin, she studied painting under Fabian de la Rosa so she could paint on the delicate *piña* and other textiles, dainty designs like flowers and birds to suit the whims and tastes of her clients.

Up to about 1915, the *serpentina* remained the dominant silhouette. It followed the elegant silhouette created by Charles Frederick Worth, the first modern English couturier who wielded a tremendous influence in Parisian couture.

Fashion had to keep up with the active Filipina who now had access to college education and had learned to enjoy outdoor sports from the Americans. The *serpentina* skirt lost some yardage while the *camisa* became slightly shorter. The matching *pañuelo* and *camisa* of *piña*, *jusi*, or *rengue*, were made very stiff with the generous application of starch.

The American policy of developing agriculture and natural resources led to wider use of indigenous fabrics such as *jusi* and *sinamay*. The suitability and airiness of local fabrics were recognized and gave birth to the idea of using the same material for the *saya* and *camisa*. The *camisa* and *pañuelo* just had to be starched stiff to look regal and the matching *saya* lined with abaca so it would flare wildly from somewhere at the thighs down to the hem.

Foreign influences, particularly French, manifested themselves in the elaborate *tapis* of the period which the wealthier ladies imported from Paris. Muted colors and tones replaced the brilliant colors of the Maria Clara *saya*. Popular colors were taupe, smoky tones, purples, yellows, and browns. The effect of these new tones was delightful and merited raves from *El Tiempo*:

"A rain of multi-colored confetti incessantly dropped from the paper stars along the arches of the hall. The guests indulged in a battle of *serpentin*as which, scattered on the floor, looked like a confused and disorderly rainbow, giving the festivity the character of a real carnival."²⁶

The Manila Carnival helped to make the *traje de mestiza* even more popular. Held every year in December starting 1908, it was a much anticipated glamorous event which drew candidates mainly from the families of the social elite. The first Carnival Queen, Pura Villanueva, who later married Teodoro Kalaw, wore on her coronation night, a gown with a three tiered *serpentina* skirt propped up by voluminous petticoats. It had floral designs all over the skirt, traced with sequins and brilliant dust which she matched with equally dazzling diamonds and pearl accessories. The elegant gown which also featured a peplum, avant garde at the time, made fashion news. Emilia Garcia, Pura's mother and a dressmaker in Spain, intended the gown never to go out of style.

Around 1910, the *saya* acquired a straighter and more relaxed look as the



22
Three women in *camisas*, *pañuelos*, and skirts cut in different styles, fabrics, and prints. Circa 1910.



23
A woman in striped *saya*, *pañuelo*, and *camisa*. Late 1910s.



24



26



25

24
A woman in *camisa*, *pañuelo*, and a *saya* with large floral patterns on the *cola* and with a semitransparent *tapis*. Early 1920s.



27

26
Seated woman in a *camisa* and *saya* with leaf patterns and lace *tapis*. Early 1920s.

27
Pacita Noble as Miss Philippines in a *terno* with rose patterns on *camisa*, *pañuelo*, and *saya* with *tapis*. The sleeves of the *terno* are slowly flattening out and show the beginnings of a curvilinear fold along the sides. 1926.

25
A woman in a *camisa*, *pañuelo*, and a *saya* bound at the waist with a cummerbund to hold a *tapis* that opens to reveal an overlap of the skirt in front. Circa early 1920s.

boned corset which created the S-shape in Edwardian England earlier, was abandoned. The skirt became slimmer. The train became shorter and narrower while the now blousier *camisa* fell just above the waist to allow more freedom of movement. The sleeves of the *camisa*, creased and slightly raised due to stiffening, had to stand closer to the body for symmetry.

By 1914, the *sobrefalda*, an overskirt usually made of black illusion tulle and a more convenient alternative to the *tapis*, began to be the vogue. Its length varied from about knee length to midcalf; its decoration ranged from *abalorios*, sequins, and rhinestones to the more conservative embroidery.

In the same year, the *caracol* skirt which was influenced by Halley's Comet became the rage in local fashion. The plain fabric for the skirt, preferably one with borders, was swathed around the figure in diagonal form. Ribbons and beads were used to mark the spiralling seam.²⁷

While fashion styles changed quite rapidly, it was not uncommon for some overlapping to occur. The introduction of new styles did not immediately replace older ones like Maria Clara or *serpentina*. They took some time to gain acceptance, or reach the peak of their popularity.

World War I (1914-1918) briefly disrupted social life in the Philippines. By 1919, however, there was a quick resurgence of activity among the more genteel and cosmopolitan elite Filipino families. Many had been educated abroad as *pensionados* of the American government, and had come back to assume official positions in government.

The outgoing Filipinos now had social clubs, theaters, races, and bazaars to frequent. The fashion conscious woman, thus, needed a wider wardrobe for these diverse occasions: *vestidos* or western style clothes for informal gatherings like afternoon teas and civic group meetings, and the *traje* for formal affairs like the balls in Malacañang.

The lively Manila social calendar would begin in October, usually with receptions for the Philippine Legislature. Then, there would be a dizzying round of affairs, reaching their peak in December when the Manila Carnival and the traditional New Year's Ball at Club Filipino were held. In February, the yearly exodus to favorite vacation places like Antipolo, Sibul, and Baguio would start.

The twenties marked the culmination of a series of transformations from the *traje de mestiza* to the *terno*. It became *de riguer* to match the *camisa* with the *saya* or if the skirt was made of printed material, with the plain *tapis*. This was achieved in the most ingenious ways, utilizing matching fabrics, identical patterns and motifs in embroidery, cutwork, handpainting, or even dyeing. Fashion watchers were generous with their praises for the Manila dyers who did wonders in matching *camisas* and *pañuelos* with bewildering skirt designs.

Quite a number of silhouette changes took place in the twenties. The first part of the decade saw the sleeves diminishing in length and gradually standing close to the body by the ingenious use of creases at the upper armhole. The *camisa* and *pañuelo* had matching skirt decorations of embroidery, beads, or lace appliqués.

With a lag time of about five years, the relaxed look of Paul Poiret caught on in Manila, also in the 1920s. Poiret discarded the hourglass silhouette after being captivated by the Oriental look and the Grecian tunic. He began to create designs with a heavy boxlike top tapering down to a narrow bottom similar to the Japanese kimono and with scant skirts featuring side slits like the cheongsam.

Some *mestiza* dresses began to have skirts with a cummerbund or a *sobrefalda* which later on became an almost universal accessory. The *terno* trains, which came in all shapes – square, rectangular single serpent point, double fishball point, – were so long that they had to be draped around the

arm as the wearers moved about in queenly fashion.

The succession of carnival queens in the 1920s, most of whom were daughters of prominent families, enhanced the popularity of the *terno*. Among these carnival queens were Trinidad de Leon (1920), Carmen Prieto (1921), Virginia Llamas (1922), Anita Noble, the first Miss Philippines (1926), and Pacita de los Reyes (1929).

Many of these carnival queens had *ternos* created by Pacita Longos, the best known couturier of the *mestiza* dress during the prewar years. Longos acquired a reputation for her original designs and exquisite embroidery, handpainting, and beadwork. A Pacita Longos creation was an assurance that one would be a standout in public functions, be it a Malacañang ball, an exclusive private party, or the much awaited event of the year – the New Year's Ball in the Club Filipino.

Wealthy ladies would call on her at her shop in Quiapo to have fabrics bought from abroad sewn or to order a gown *hecho derecho*. They had absolute trust in her impeccable taste and flair for elegance. A man named Tana designed the motifs for the gowns she made.²⁸

Her popularity among the elite was such that *ternos* to be worn in the New Year's Ball had to be made no later than August, recalls Pacita de los Reyes-Phillips. After that, Longos would no longer accept any orders. "Such was her fame that a Longos creation, containing hand and machine embroidery, usually did more for a young lady than her parents' money or position,"²⁹ writes Mina Roa, another dress designer. A Pacita Longos gown could cost as much as P500, a steep price to pay in those days. In Divisoria, a humble version of the *terno* could be made *hecho derecho* for only P18.

For playing host to several movements in the silhouette, and for occasioning the battle royale between the *terno* and the upstart *vestido*, the 1920s is considered crucial to the country's fashion history. The *terno* could not have withstood the onslaught of the western dress and could have simply faded into extinction if not for the persistence of social clubs. Seeing how native fashion surrendered so easily to the pressure of American culture, Club Filipino, for one, propped up the female traditional dress by requiring its women members to come to special club occasions in their *ternos*.

The twenties was also the age of the *balintawak*, a less sophisticated version of the *terno* popular in the rural areas. The *saya* with train was usually made of cotton with plaid, striped, or windowpane checks in bright colors; the stiff sleeves were also made of the same material. On top of the *balintawak* skirt was the *tapis*, and in place of the *pañuelo*, an *alampay* or piece of cloth made of the same material as the *tapis* and folded into a rectangular piece slung over the right shoulder. The *balintawak* was worn mainly during town fiestas and annual summer picnics to Antipolo.

The transition to the thirties did not seem to be a painful process for the fashion conscious. The *terno* retained many of the features of the late 1920s silhouette including a skirt that stayed closed to the body. But the train which had seen its heyday would gradually diminish. It would eventually disappear just before the tumultuous forties. Also to be discarded was the traditional shape of the *terno* as fashion arbiters began to follow the sleek look of European gowns. The *camisa* sleeves finally stood proudly upright with the creases becoming well defined. The *terno* had ceased to be top heavy.

A thin, gauzelike material from Switzerland became available in the local market. Inexpensive and easier to maintain than *sinamay* and *rengue*, *babarahun* or *cañamazo* was packaged in pieces of about five yards (big enough for two *camisas* and a *pañuelo*). White *babarahun* lent itself to easy dyeing so that it soon became fashionable to have the *pañuelo* and *camisa* in



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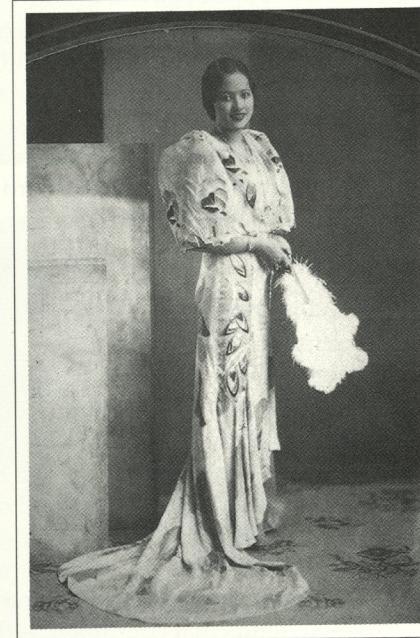
Carnival Queen of Manila, Pacita de los Reyes, in a *terno* with linear and circular patterns and with a rectangular train. 1929.

29

Red and white satin *terno* with Kandinsky-like patterns for decor done in embroidery, crinkled gold strips, and paint. Geometric designs on *terno* are typical of the Art Deco period in the Philippines. 1929.



30



31

Two women in *balintawak* with striped *alampay* and *tapis*. Circa 1920s.

31

Terno with bias draping on the skirt and with a circular train worn by Pacita de los Reyes. 1930s.

the same color as the tulle *sobrefalda*. But the overskirt, which was fashion's concession to the provincial *tapis* of yore would soon make an almost irrevocable exit. By the middle of the thirties, it was joined to the skirt either as a motif or mere decoration.

Ternos which gave up the *sobrefalda* or *tapis* filled the void with embroideries right in front of the skirt or big bows and draping sewn below the waist or at the back of the gown.

Meanwhile, the *balintawak* of the twenties evolved into a one piece dress which was first worn in 1932 by Mrs. Claro M. Recto. The *balintawak*, which had been considered suitable only for picnics or town fiestas, revealed its potential when it was adopted for formal wear sometime in 1934.

The establishment of the National Economic Protectionism Association (NEPA) spearheaded the revival of the use of native materials. The movement was supported by the First Lady, Margaret Murphy Teahan. At a Malacañang Ball in 1933, she wore a gown made of *piña* which, combined with abaca, had a silvery appearance resembling a combination of organdy and mousseline.

In 1935, a *mestiza* dress already closely resembling the European evening gown appeared as a two-in-one *terno*. In such *ternos*, the *camisa* and skirt were sewn in one piece. Sleeves could be attached to the gown to make it look like a *terno* or could be detached and replaced by a bolero to turn the outfit into a European gown. The novel idea apparently created quite a stir and for this, the innovation only had to thank the zipper.

As the fledgling Commonwealth felt its way into the complex affair of running the nation, couturiers kept busy churning out *ternos* for the ladies of Manila's Four Hundred who seemed to bump endlessly into one another in evening functions. In that fickle world of fashion, the names of Juanita Mina Roa, Miguel Salgado, the Escurdia sisters (Pura, Enriqueta, and Consuelo), Lolita Muñoz, Dolores Aguilar, Rosenda Alba, Potenciano Badillo, Amelia Gatchalian, and the *enfant terrible* Ramon Valera, held sway.

Balls like those of the Kahirup of the Negrenses and the Mancomunidad of the Kapampangan fueled further innovations. Lavish preparations for these balls took almost a year for fashion among the glitterati was a ticklish matter and the *dramatis personae* knew better than to take it lightly.

"As the ball season neared, women began coming in from the provinces months in advance, to see Valera and other designers and have new ball gowns made. The plans for the dress – the particular color, the designs were kept secret. Woe to the designer who allowed two belles the same gown! Feuds raged when women found their rivals too similarly – or better – dressed, feuds that continued within some of the families through entire generations."³⁰

In the meantime, the *terno* would undergo some silhouette movement again, this time to a close fitting, one piece gown whose bottom, with its bias cut inserts, pleats, and flounces, strongly resembled the *serpentina*.

The winds of war blew away women's preoccupation with fashion, so that their concern shifted to keeping body and soul together. Whim yielded to ingenuity and practicality as the scarcity, if not absence of clothing material, led to the recycling of the voluminous peacetime *ternos*.

To add an ironic note to the prewar rivalry between the *terno* and the *vestido*, the war years provided the setting for the traditional dress to finally give in to its more economical counterpart. Not a few *trajes* had to be recycled into *vestidos* to clothe the female members of the family. Male shirts were fashioned out of the cotton *sayas* in vogue twenty to thirty years earlier. The Japanese plan to establish a Greater East Asia Co-Prosperity

Sphere encouraged a return to indigenous culture. Partly due to the extreme difficulties of getting hold of imported goods, the country reverted to the use of locally made products such as *bakya*, and bags of buri, buntal, and macrame. In the same spirit, old materials were recycled into the good old *balintawak*.

As life returned to normal with the end of the war in 1945, social affairs began to pick up almost simultaneously with rehabilitation. Fashion shows, charity balls, state and other functions crowded the social calendar and set the stage for the revival of the *terno*. The revival efforts were closely followed by newspaper columnists and reporters, and *The Terno*, a magazine exclusively devoted to promoting the national dress, was published starting 1947. By then, the *terno* silhouette had become volatile because of the great variety of imported fabrics available in the country. But most *ternos* used soft materials like silk, crepe, satin, velvet, brocade, imported tulle, mouseline, ninon silk, or jersey.

In 1947, the most drastic and thus far the most controversial development in the *terno* silhouette occurred. Victoria Lopez-Araneta appeared in public without a *pañuelo* which, until then, had been considered an essential accessory of the *terno*. Instead, she wore a gossamer veil which hardly served the same purpose as the *pañuelo*.

This event was met with outrage by those who felt that the removal of the *pañuelo* was a travesty of the national costume. The younger and more trendy women however greeted the innovation with enthusiasm. A magazine article summarizes the sentiments of the opposite camps:

"It seems there can be no real quarrel between the proponents of the *pañuelo*-ed and *pañuelo*-less *terno*. We think a woman's choice is good reason for her preference. The *terno*, with the *pañuelo*, some say, is traditional, becoming, and dignified. The *terno* without the *pañuelo*, others assert – especially the younger women – is more wearable, easier to carry, and facilitates movement and lessens awkwardness, particularly in those who wear the dress only on rare occasions."³¹

Later, with the *pañuelo* gone, the focus of the couturiers of the period would turn to the skirt.

The *corpiño* and *camisa* disappeared as the bodice was attached to the skirt. The removal of the *pañuelo* – the last mainstay of the *traje de mestiza* – gave the couturiers of the postwar years greater freedom to experiment. The skirt would become flared, sheathed, shirred, princess cut, and harem-draped. Different silhouettes called for different materials: chiffon, organdy, nylon, tulle, silk, jersey, georgette, and crepe.

An interesting development immediately after the war was the equation of elegance with glitter. This seemed like a justified psychological reaction to the austere years when women were forced to make do. Embellishing the *terno*, even those for morning wear, became so fashionable that gold dust, sequins, and beads were bought by the pound.

"Sequins is your glitter. The post-war world is hungry for glamour, a look different from drabness and somberness and sensibleness. No, you leave that behind you. Your spirit must recover from its depression and there is nothing like a glamorous gown to rehabilitate it. And sequins, wicked sequins glittering, colorful, undulating, emphasizing every curve, is definitely the thing. Solid panels of it, peplums completely covered ... sleeves almost all composed of sequins. Bandeaux on the bodice, looking like a brassiere you put on over the dress, ..., as in Delia Lacson's dress, twining the neckline, falling heavily down the back, controlling the draping of the skirt. Sequins in your hair, entwined among your tresses, looking like a coronet."³²

The New Look introduced by Dior in 1947 which signalled a return to elegant and feminine clothing, exerted its influence on the *ternos* of the late forties. Emphasis was placed on the bosom and the pinched waist. Some *ternos* acquired a bouffant look, with the skirt resembling an inverted flower. Typical accents were the cabbage rose at the waist, a bugle beaded floral applique' marking the start of the knee flounce, flowers on the shoulders, and a satin bow on the half peplum.

But the rehabilitation of the war ravaged economy required more than one night charity bazaars. Fashion suffered a slump in the next few years. One account of the Kahirup Ball in 1949 noted the lack of glamour and elegance in the *ternos*:

"Unlike in past Kahirup affairs, last Saturday's annual reception at the Manila Hotel saw very little effort on the part of the ladies to live up to the expectations of the general fashion-conscious public; the *ternos* were of average attractive quality, not a single one could be pointed out as an original, and there was a marked absence of the usual elegance that characterized Kahirup balls."³³

The fifties saw successive changes in the *terno*, which hewed more closely than ever to the line of European fashion. The influence of Dior's New Look was still discernible in the emphasis on rounded shoulders, tiny waist, and full hips particularly of the floor length or ballerina full skirt. The pinched look of this silhouette later gave way to a series of fashion changes that seemed to forget the waist and replace it with a loose, free figure: the Empire waistline, which was followed by the pencil cut in 1954; the H-line, a sheath dress with long torso; and the A-line in 1955, a semifitted look with a slight flare at the hemline.

The late fifties would be punctuated with efforts to revive the use of the *pañuelo*. No less than the Senate ladies drew a resolution calling Filipino womanhood to rally behind the traditional dress. The move failed to make any headway as though to make the statement that the *terno*, like any other artifact, is a product of irreversible history.

The sixties saw the *terno* keeping pace with the spirit of experimentation in dress design which characterized this decade. By then, the construction of the *pañuelo*-less *terno* had been perfected and the major shifts and innovations focused on the skirt silhouette and use of glitter for embellishments.

More than ever, the *terno* hewed closely to the latest fashion styles abroad, to the extent that the prevailing European silhouette became a *terno* merely through the addition of the butterfly sleeves. Aside from Valera, who was still considered the Dean of Philippine Couture, a new breed of young talented and imaginative couturiers which included Pitoy Moreno, Karlos Burgos, Arturo Cruz, and Aureo Alonzo delighted the fashion world with their exciting creations.

For some time, the *terno* shared the limelight with the *kimona*, a short blouse made of fine imported or local material which was worn over a skirt, *patadyong*, or slacks. The *kimona* was often decorated with embroidery, beads, sequins, patchwork, or handpainted designs. In the early sixties, the fashion trends which immediately caught on were the A-line, the H-line, the Empire, and the pencil cut. The lavish use of glitter in the midsixties transformed the otherwise simple silhouette into fabulous creations, with pearls, beads, soutache, and plastic teardrop borealis achieving a variety of stunning effects. In the second half of the decade, the mood of rebellion against established institutions, traditions, and ideas which found expression in the student activist movement and the hippie fad likewise was reflected in fashion styles. The unisex outfits, the see-through look, the little girl dresses, and space suits inspired by the series of voyages to the moon, became the rage. Christian Dior deviated from his feminine



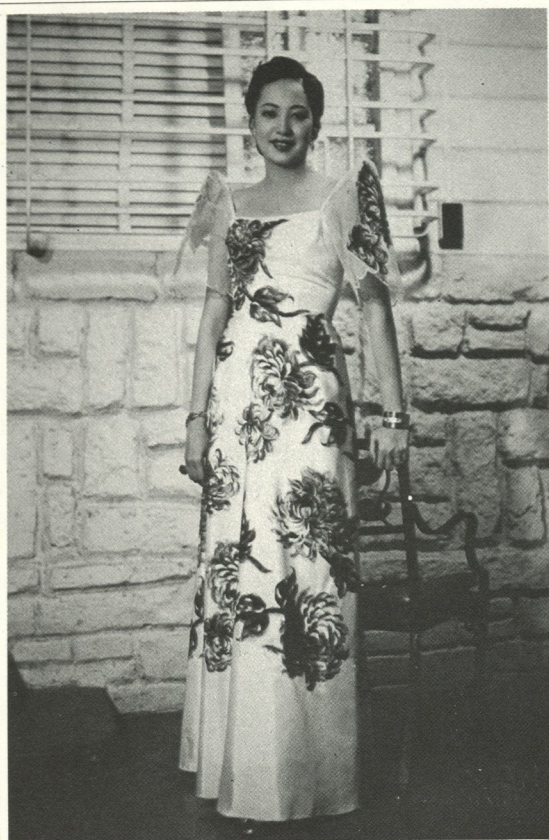
32

32
A dramatic *terno* realized through strong color contrasts and geometric lines. Vionnet's influence on local designers is seen in the bias inserts of the skirt. Circa 1930s.



33

33
A *terno* in black heavy crepe with appliques of large white daisies tinted in pinks and yellows designed by Ramon Valera for Pacita de los Reyes. 1947.



34

34 Pacita de los Reyes in a *terno* with floral patterns. The *pañuelo* is conspicuously absent and less frequently worn, if not altogether discarded during the period. Early 1950s.



35

37 Mrs. Isabel Dyliaco-Regala in a *terno* with a dark bodice and sleeves embroidered to look like a spider web. The skirt is satin with a scattering of large leaves. Early 1950s.



36

35 Mrs. Luz Banzon-Magsaysay in a flamboyant *terno* with floral patterns cascading into a band of fabric on the sides of the skirt. At the back of the fitted skirt, layers of tulle burst out like plumes of a bird of paradise. 1950s.



37

38 Imelda Romualdez as Miss Manila in a beaded satin *terno* with its upper bodice fanning out with delicate feathers. 1957.



38

36 Pacita de los Reyes in a beaded satin *terno*. The skirt is pencil cut and has a circular train attached to its back. 1950s.

dress designs when he presented a trousered suit with dark tweed trousers and upturned cuffs at the heel worn with a white see-through blouse buttoned with jewels. Another dominant influence was Pierre Cardin who was known in local fashion circles for his bell bottom pants, streamlined or fitted skirts, and use of metallic accessories. Skirts with the barrel or bouffant look and the uneven hemline of Balenciaga also appeared in the fashion scene. Mary Quant's designs celebrated the miniskirt and mod look.

Despite all these fashion shifts, however, the *terno* retained its identity mainly because of the butterfly sleeves, now somewhat shorter. With the *tapis*, the *cola*, and the *pañuelo* gone, the butterfly sleeves were the last bastion of the Filipina dress.

The *terno* indeed is the product of a long and complex process which brought together foreign and indigenous elements. The *terno* evolved from the *traje de mestiza*, the more elaborate version of the *baro't saya*. This was introduced by the Spaniards to Filipino women in the seventeenth century and subsequently went through various silhouette transformations, particularly in the nineteenth century. The *traje de mestiza* did not have a single, definite form. It was the term used for whatever was the prevailing fashion, which the *mestizas* followed.

The term *terno* which is derived from the Spanish word for "matching" itself underwent several changes. In 1892, when the term *ternos bordados* was first used, it referred to the matching embroidery on the *camisa* and *pañuelo*. By 1910, the *terno* referred to the use of *sinamay* as the material for both the *saya* and the *camisa* which linked or tied up both parts of the ensemble. In the 1920s, the *terno* reached the peak of its popularity and elegance. At that point, it meant the total ensemble, with the *camisa* and *pañuelo* made to match the *saya* through the use of appliques of the same fabric, embroidery, or other embellishments with similar color or design. The embellishments were repeated as well in the sweeping train and even on the headdress.

The rich variety of *terno* designs over the years attests to the remarkable creativity of Filipino dress designers in their utilization of material, craft in design, and skill in embroidery. The use of indigenous fabrics like *piña*, *sinamay*, *jusi*, *pinukpuk*, and *rengue* to address the demands of the various European fashion silhouettes for stiffness in appearance, for instance, shows Filipino adaptability and inventiveness. In experimenting with these materials, the Filipino was able not only to approximate, but to contribute distinctive innovations to the prevailing dress design. Creativity is evident as well in the exquisite embroidery and patterns of embellishments which adorned the *terno* in styles which bear the imprint of every historical period.

It were as if the *terno*, because it was made for the most special occasions, deserved the most intricate embroidery, beadwork, sequins, *abalorios*, laces, rhinestones, and pearls. Filipino designers would conceive the most intricate designs and labor for months to produce the most stunning effects.

When it is fully assembled, with every pleat in its proper place, with its sleeves upright and stiff, and with the *pañuelo* stiffly framing the supple neck and shoulders of the Filipina, in the traditional triangular form and with all the embellishments displayed to advantage, the *terno* remains the ultimate statement of the Filipina's elegance.



39



40



41



42

39 Susan Severino in a beaded *terno* with feathers as an added touch and with a huge two color bow in front and a train at the back. Late 1950s to early 1960s.

40 Lualhati Aldaba-Cojuangco in a fitted *terno* with a dark colored train which is attached at knee level at the back of the skirt. Late 1950s to early 1960s.

41 With a group of women wearing *ternos*, Imelda Romualdez-Marcos in a regal *piña* dress designed simply with a draped skirt and accent beadwork on the upper portion of the bodice. 1960s.

42 Imelda Romualdez-Marcos meeting state guests in a draped chiffon *terno* with crescent patterns on the bodice for accent. 1960s.

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Patterns and Period Notes

1890-1900

The *traje de mestiza* dress went through dramatic changes during this period. In the early 1890s, the *saya* had a voluminous bellshaped silhouette reminiscent of the hourglass or 1850 European skirt. The skirt was slightly shorter at the front and the sides and had a little train at the back. A tightly wrapped *tapis* held down the fullness of the skirt. The *camisa* had wide bellshaped drooping sleeves while the small *pañuelo* (almost like a collar) was worn high around the neck.

In the middle of the period (1895), the Maria Clara skirt, as the *baro't saya* was popularly called, became slightly less flared. The *camisa* became shorter and had a tighter bodice while the *camisa* leg-of-mutton sleeves became dominant. The *pañuelo* attained more generous proportions. Together with the full bellshaped skirt, the *camisa* sleeves and *pañuelo* created a heavy cumbersome look.

In the late 1890s, it became the practice to stiffen the *camisa* and *pañuelo* with starch. The sleeves appeared even more voluminous and extravagant, complementing the bouffant skirt of gored pieces of cloth.

By 1900, the wide skirt began to get narrow with the decrease in the number of its panels. Changes in the width of the skirt were reflected in the fashion of these later years: the *Siete Cuchillos* of seven panels, the *Cinco Cuchillos* of five, the *Tres Paños* of three, and *Dos Paños* of two. As the panels of the skirt became fewer and narrower, the train at the back became longer and more elaborate.

1892

“Her business has created and continues to create the ever-changing fashion of matching embroideries in *camisas* and *pañuelos* of *piña* for the *trajes de mestizas*, of a thousand fancies and complex designs, imitating foliage and flowers of the rich and abundant Philippine plant life.

The girl suggests first the idea or the style of the embroidery that she desires to the artist aspiring for her fair hand — without fail there are some who are disciples of *Artes*; amongst her many university student-admirers, students of Philosophy or of Law, there are likewise students from the *Academia de Dibujo* — (the student artist) then sketches exactly on a half sheet of Chinese paper, the artistic sentiment of the young vendress of his

dreams, for which it cost the artist a quarter. This sketch made under the atmosphere of love and business, goes next to the sewing frame of the poor embroiderer of Sta. Ana or Paco; and the complex labyrinth of branches with birds and flowers, is thus executed in laborious embroidery, done through the force of patience and assiduous work, the nights spent in wakefulness, so as to finish it sooner and thus collect thereafter — as dictated by necessity — the low price that the *sinamayera* pays her for this difficult work; (a price) that she allows even after she (now) has a distorted and faulty vision in the middle of her life, (lost) with the forgotten merit of her labors.”

Boni, “La Sinamayera” *La Ilustracion Filipina*, 1892, p. 319



43
Woman in a *saya* with bold stripes and stiff *camisa* and *pañuelo*. Circa 1895.

44
Two women in *baro't saya*. Seated figure wears a striped skirt and standing figure a plaid skirt and *camisa* and *pañuelo*. The small folded *pañuelo* is apparent in both women. Circa 1895.





G1

Violet and Yellow
Gold Plaid Cotton
Skirt. 1890s.

From the costume
collection of Mr.
Ramon N. Villegas.

Piña Camisa and
*Pañuelo Embroidered a
la Sombrado*. 1890s.

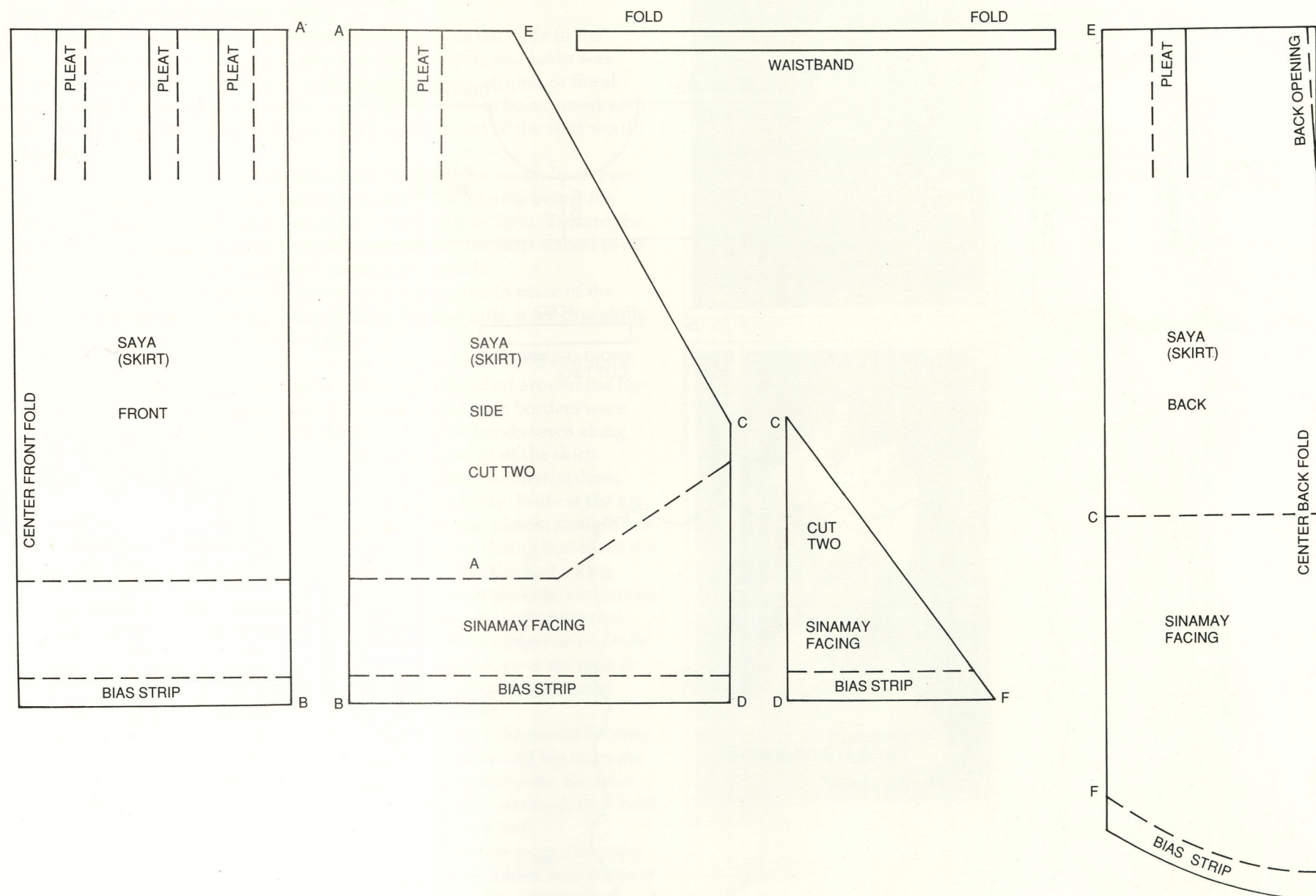
From the costume
collection of Dr.
Nicanor G. Tiongson.

Pattern for G1
Page 1 of 2 pages.

Violet and Yellow Gold Plaid
Cotton Skirt. 1890s.

Piña Camisa and *Pañuelo*
Embroidered *a la*
Sombrado. 1890s.

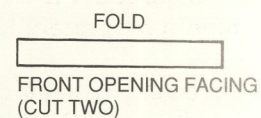
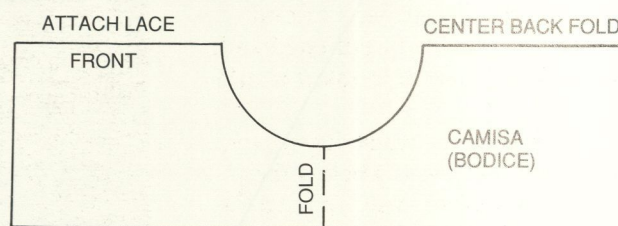
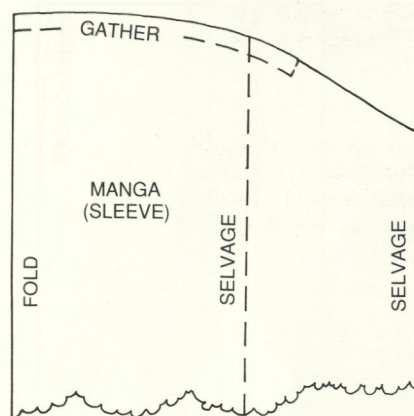
Skirt: Face skirt hem with
sinamay 6" wide.



Pattern for G1
Page 2 of 2 pages.

Violet and Yellow Gold Plaid
Cotton Skirt. 1890s.

Piña Camisa and *Pañuelo*
Embroidered *a la*
Sombrado. 1890s.



1900-1920

The cumbersome silhouette of the 1890s gave way to the *serpentina* which dominated the first decade and half of the second of the twentieth century. The fashion style was called *serpentina* because the upper portion of the skirt was cut to form a straight line from the waist to a little below the knee, where it was then joined to a zigzagging pattern (like a serpent) to a flaring panel of the same material in bias cut pieces. It revealed the influence of the 1890 European skirt style and underwent very little change for close to fifteen years.

In the early 1900s, the upper portion of the *saya* was cut close to the body. The use of native materials like *sinamay*, *pinukpok*, and *kalibo* was popular. These materials came in windowpane checks, stripes, or floral prints. Because these fine materials were soft, they had to be stiffened with the generous application of starch so that the lower part of the skirt would flare out.

The *camisa* at this time was shortened and fitted at the waist. Its sleeves were still wide and bellshaped but were shorter, just slightly below the elbow. The huge, thrice folded *pañuelo* was triangular in form. Toward the end of the first decade, variations in the treatment of the skirt started to appear in the form of tiers or diagonal opening at one side.

The *sobrefalda* or overskirt which was sometimes used in place of the *tapis*, was introduced. Usually made of black illusion tulle, it fell gracefully over the *saya* to create a two layered effect.

The *caracol* style also evolved, where the skirt was presented as a spiral form. It created the impression that the fabric was swathed around the figure like a snail, thus, the name *caracol*. Printed fabrics with borders were made to go around the figure with ribbons or colored bands sewn along the spiral joining of the skirt.

At this time, the *mestiza* dress gained popularity. Wide at the top, it had a narrow, almost straight bottom unlike the flaring bottom of the *serpentina*. The skirt had a long diagonal fold at the side, sometimes accented by a fine *sobrefalda* that had an intricate design on one side and that did not cover the *saya*. A dark cummerbund was worn around the waist.

The sleeves of the *camisa* became shorter and were still big but were worn closer to the body. Because they were stiffly starched, they held their shape very well.

The *pañuelo* was bigger by a few inches and was folded four times at the edge, appearing stiffer than when it was shaped in the traditional triangular style.

1908

Miss Purita Villanueva, the Queen of the Orient, is too well known for her writings to be panegyricized. A better selection could not have been made because she has royalty in her personality and in her blood the distinction of exquisiteness. Of a wide education and possessing well the English language, she will adequately represent Filipinas in her dealings with foreigners. Her *trato* "ameno" and distinguished manners will make their stay in the Carnival city pleasant and give a good impression and sweet memories to keep....



45

45
Deep colored *camisa* and *pañuelo* with plaid patterns and *serpentina* with patterns laid out in a linear fashion. Over the skirt a *tapis* is worn. As of the 1900s, the *pañuelo* had become large and had its fullness springing out of the shoulders. Circa 1910.



46

46
Seated woman in a light colored *baro't saya* with a *tapis* decorated with dark floral patterns. Circa 1910.



47

Pañuelo and *camisa* with floral patterns. The *serpentina* is cut from a printed fabric and has a circular transparent *tapis*. Circa 1910.



48

A dark colored *serpentina* with floral motifs which are repeated in the *pañuelo* and *camisa* for a unified design look and dress ensemble. Circa 1910.



49

A family portrait which includes a woman in *sinamay serpentina* and *camisa* and *pañuelo*. The dark colored *tapis* repeats the rectangular patterns of the plaid ensemble. Circa 1910.

“As soon as the Queen of the Orient arrived, she met with the Queen of the Occident, Miss Colton, with whom she had several private conferences regarding clothes, colors, and selections of the maids of honor.

The Queen of the Occident will be dressed in blue with a velvet cape of the same color. Her maids of honor, who will be distinguished social figures from the American and Spanish community, will be dressed in European clothes, with wide capes of blue satin.

The Queen of the Orient will be dressed in red *mestiza* dress of native material, with veil and crown, and decorations of national flowers. Her maids of honor, who will be among the most outstanding ladies of our truly native society, will also be in our native dress, pink in color, with a transparent *tapis* like that of the Queen, and adorned with natural powers.”

El Renacimiento, February 24, 1908

1910

The Thomasites or American teachers who came over to the Philippines to establish a public school system were very impressed by the Filipino's high regard for education. In the rural areas, children wore the equivalent of their Sunday best: a *baro't saya* made of lowly cotton materials but complete with a train and a *pañuelo*. The quaint sight led Mary Fee to record it in her memoir of her first day in school in Capiz. “It was a very small girl in a long skirt with a train a yard long and with a gauzy *camisa* and *pañuelo* — a most comical caricature of womanhood.”

Geronima T. Pecson and Maria Racelis, *Tales of the American Teachers in the Philippines*, 1959

1915

The *sobrefalda* which was gaining more popularity than the *tapis* became an elaborate accessory. The wealthier women bought *sobrefaldas* from Paris which were made usually from black tulle and traced in multicolored sequins or glass beads in intricate and colorful designs.

The *sobrefalda* was usually above the knee and had scalloped edges, was cut straight, or draped at the side. It was reserved only for formal occasions and could either be worn or discarded.

Paz de Mingo Meliton. “A History of Philippine Costume.” M.A. Thesis, University of Sto. Tomas, 1949, p. 16

1920

The Manila social season began in October, usually with the receptions for the Philippine Legislature. Thereafter, a dizzying pace of social activities followed, reaching its peak in the second week of December, with the Christmas festivities and the biggest social event of the year — the traditional New Year's Ball, held at Club Filipino. In February, the exodus to out-of-town resorts like Antipolo, Sibul, and Baguio began. The wealthier families invariably went to Baguio, with its fresh pine scented cool air. For all these events, Manila's socialites had to have varied wardrobes with short Western *vestidos*, *balintawaks* for picnics and town fiestas, and several *ternos* to wear to receptions, teas, dinners, formal balls, and the theater.

The Woman's Journal, April 1920, p. 20

1920

“It is fortunate that the Manila dyers are skillful, for how else could they match those bewildering skirts that keep coming into their shops? They really do wonders and can turn out *camisas* exactly matching the skirts. *Camisas*? A *camisa* must be embroidered... If the skirt is plain silk, the *camisa* must be embroidered, with small design sprays usually. There is however a new fad, and that is to have the embroidery of the *camisa* match that of the *tapis* in design and color, the background color remaining the same as the skirt's color. Beads are now embroidered on *camisas*, although their use should be sparing.”

The Women's Journal, April 1920, p. 20

G2

Red *Serpentina* with
White Stripes and
Black Checks worn by
Ms. Emilia
Bautista-Chiong of
Malolos, Bulacan.
Circa 1900-1910.

From the costume
collection of Dr.
Nicanor G. Tiongson.

Piña Camisa with Red
Stripes. Circa
1900-1910.

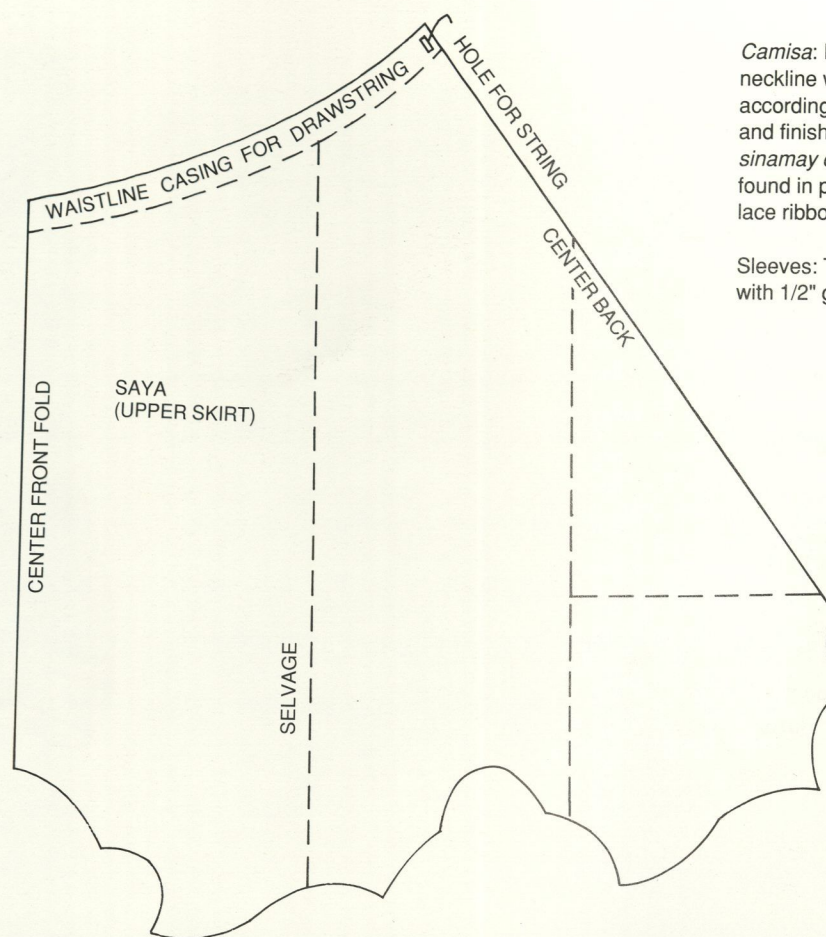
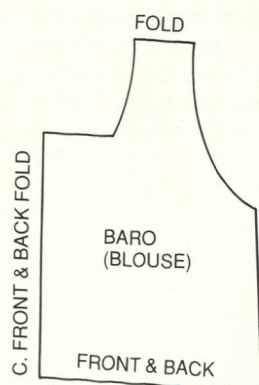
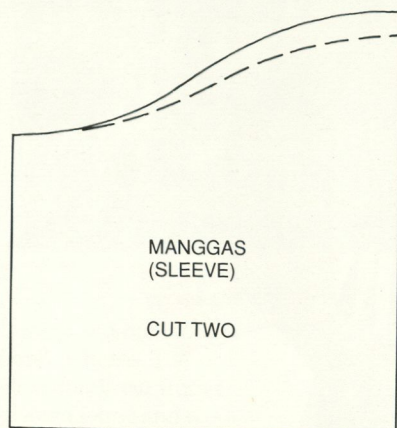
From the costume
collection of Ms. Patis
Tesoro.



Pattern for G2
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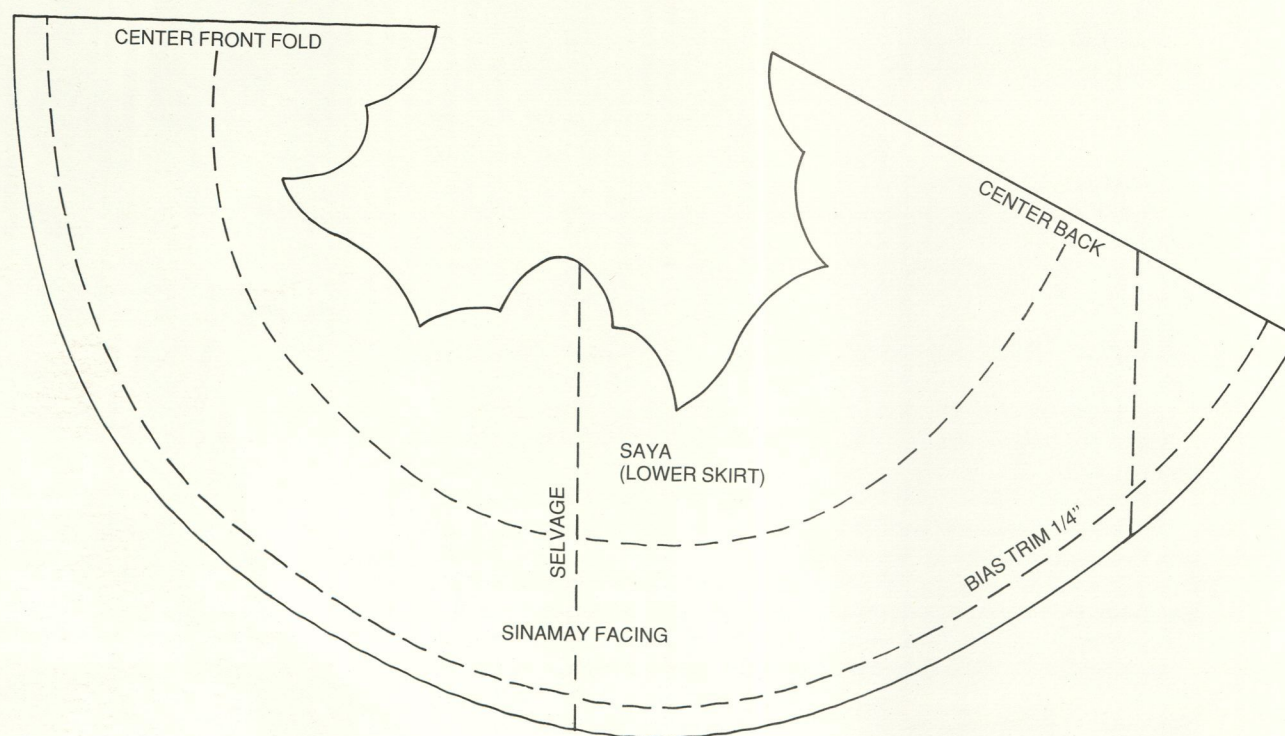
Red *Serpentina* with White
Stripes and Black Checks.
Circa 1900-1910.

Piña Camisa with Red
Stripes. Circa 1900-1910.



Camisa: Face *camisa*
neckline with 5/8" fabric cut
according to neckline shape
and finish to 1/4" width. Cut
sinamay camisa at sections
found in pattern and sew on
lace ribbon inserts.

Sleeves: Trim sleeve edges
with 1/2" gross grain ribbon.



G3

Sinamay Serpentina
with Red
Windowpane Checks.
Circa 1900-1910.

From the costume
collection of Dr.
Nicanor G. Tiongson.

Piña Camisa and
Pañuelo with Pink and
Maroon Pinstripes.
Circa 1900-1910.

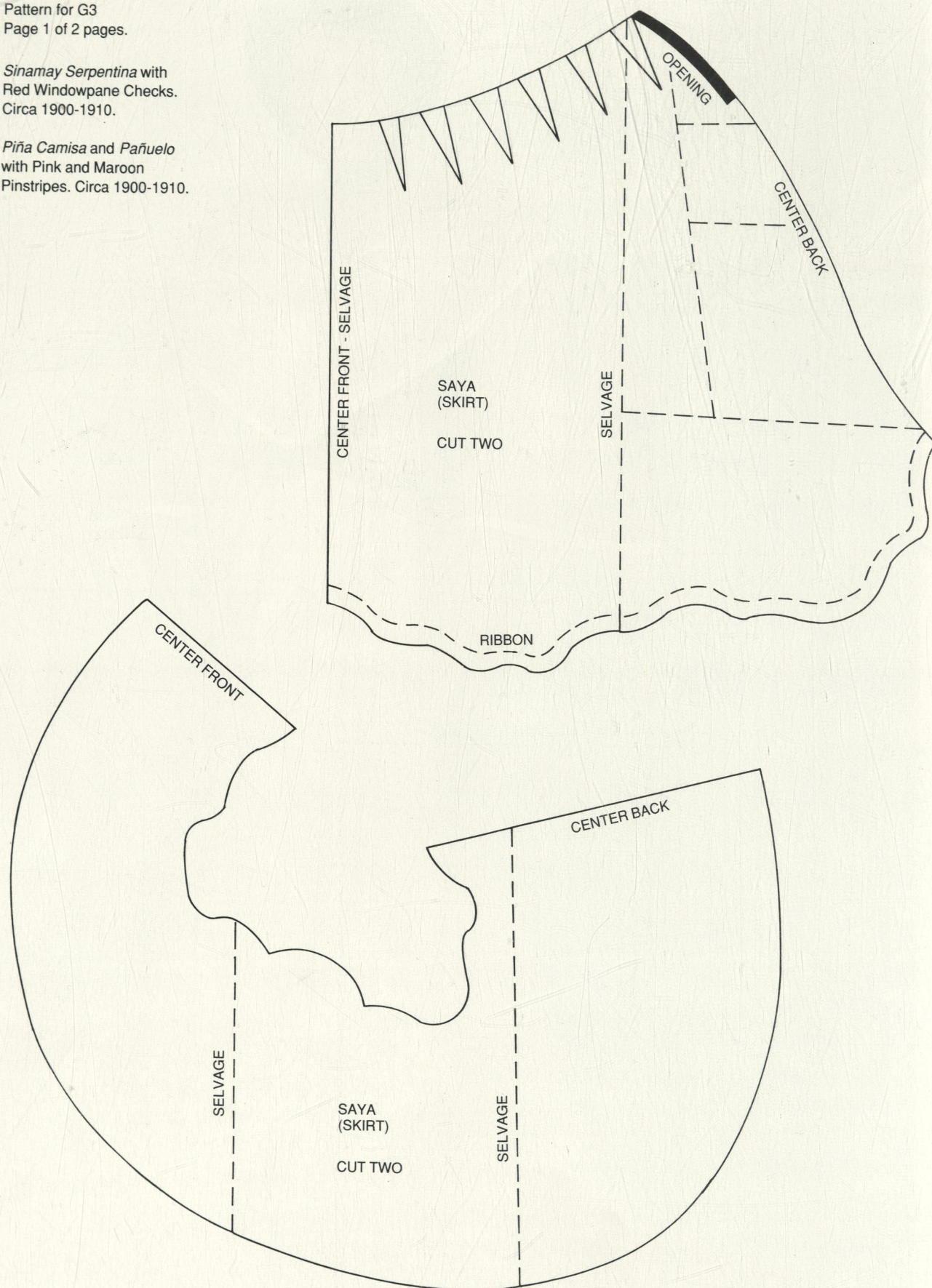
From the costume
collection of Dr.
Nicanor G. Tiongson.



Pattern for G3
Page 1 of 2 pages.

Sinamay Serpentina with
Red Windowpane Checks.
Circa 1900-1910.

Piña Camisa and *Pañuelo*
with Pink and Maroon
Pinstripes. Circa 1900-1910.



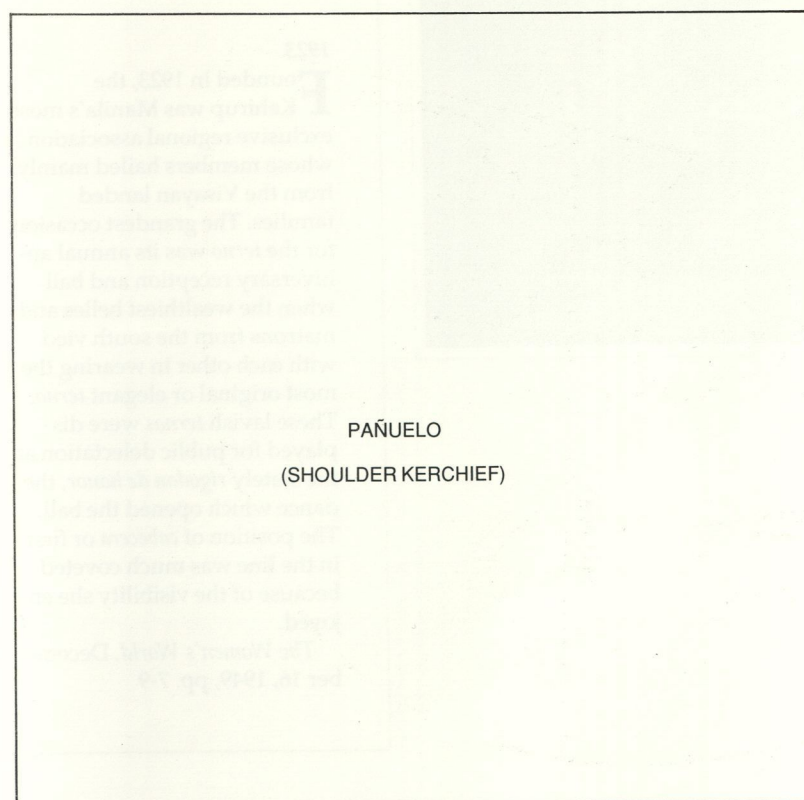
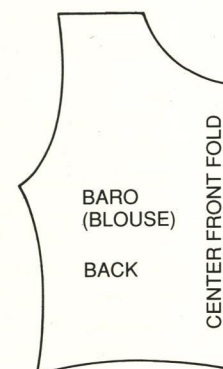
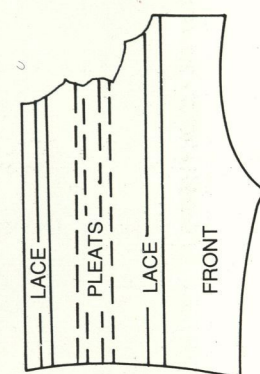
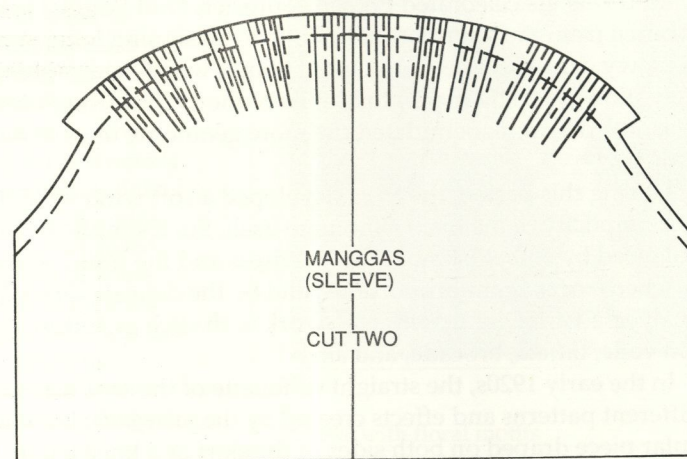
Camisa: Attach along
square neckline 3/4" lace
ribbon with 1/2" of lace
finished as border trim.

Skirt: Face *serpentina* skirt
hemline with *sinamay*. On
top of *sinamay* is bias cut
fabric finished to 1/8" width
as second hemline facing.
Face waistline with bias cut
fabric finished to 1 1/2"
width as casing for
drawstring.

Pattern for G3
Page 2 of 2 pages.

Sinamay Serpentina with
Red Windowpane Checks.
Circa 1900-1910.

Piña Camisa and *Pañuelo*
with Pink and Maroon
Pinstripes. Circa 1900-1910.



1920-1930

50

Terno sleeves are large and full. The skirt loses its fullness and a tapering of the train begins. The *tapis* becomes a strong decorative piece of the dress ensemble. Early 1920s.



50

51

Seated woman in a *terno*. What is known at present as the butterfly sleeves takes shape. The early sleeves of the 1900s flatten themselves against the arm and shoulder. The *tapis* becomes a major decorative piece of clothing. 1920s.



51

The movement toward more graceful, straight flowing lines signalled by the popularity of the tunic (1910) and chemise (1916) in Europe soon became apparent in local fashion. A major influence of the period was the celebrated French couturier, Paul Poiret. He had liberated women from the hourglass silhouette by designing long, straight falling, willowy dresses. Greek and Oriental lines which had captured Poiret's imagination found their way to Manila of the 1920s through *ternos* that resembled tunics or emulated the more geometric lines of the Japanese kimono.

During this period, the *terno* developed a soft willowy look achieved by the simplicity of the main silhouette itself. Such simplicity, however, was balanced by embellishments on the dress and the train, whose length reached extravagant proportions, and by the delicate *sobrefalda*. Couturiers enjoyed a variety of materials to work with such as cotton, cotton satin, cotton voile, taffeta, brocade, and silk.

In the early 1920s, the straight silhouette of the *saya* was softened by the different patterns and effects created by the *sobrefalda*. It could be a rectangular piece draped on both sides of the skirt or a knee length illusion tulle accessory encircling the whole skirt like an apron. It could be filmy material over peplum on the dress or serve as a peplum itself. By the midtwenties, the *sobrefalda* reached down to the calves and the use of tassels flowing from the waist over the *sobrefalda* became popular. The *sobrefalda* usually repeated the motif of the *camisa* or the waist, another term for the *camisa*. The sleeves of the *terno* were still big, elbow length but beginning to stand

upright. The *pañuelo* was more open and seemed to blend more with the outfit rather than be separate from it.

The *ternos* of the late 1920s were very trim and cut close to the figure. Trains became even longer so that they often had to be draped or looped around the arm or tucked into the waist. The stiffly starched sleeves of the *terno* were wide and short. Pacita Longos became the best known prewar couturier on the basis of *terno* sleeves that stood upright, like the wings of a butterfly ready to take flight.

1923

Founded in 1923, the Kahirup was Manila's most exclusive regional association, whose members hailed mainly from the Visayan landed families. The grandest occasion for the *terno* was its annual anniversary reception and ball when the wealthiest belles and matrons from the south vied with each other in wearing the most original or elegant *terno*. These lavish *ternos* were displayed for public delectation at the stately *rigodon de honor*, the dance which opened the ball. The position of *cabecera* or first in the line was much coveted because of the visibility she enjoyed.

The Women's World, December 16, 1949, pp. 7-9

1928

Caught between the growing influence of Western fashion and the traditional way of dressing, many a young Filipina would anguish over whether to wear a *vestido* or *mestiza* dress to a formal dance. Before an affair, a young girl would spend long hours trying to decide what to wear. She would have to discreetly find out what others were wearing without openly asking the questions and thus betraying her lack of sophistication. She also had to face up to the criticism by some rabid adherents of the *terno* that wearing a *vestido* was un-Filipino, inimical to the development of the local *sinamay* industry, and even immodest.

Victor Astor Prentis, "These Islands of Conflict" *Graphic*, January 21, 1928, p.9

1928

"Not all the changes of fashions, however, can be attributed to the screen designer's whims and fancies, nor to the star's original ideas, or to the Parisian couturiers, for a large part of these changes is affected by the choice of colors and fabrics. The manufacturer often prepares what has been chosen by the great designers. Modelmakers today have to consider fashion from the utility as well as the aesthetic point of view. Lightness of texture, suitability of color and softness of surface are determining factors in clothes for immediate requirements. The average woman's wants for work and play must appreciably influence the future of the fashions to be supplied to her."

Lolita Solee "Well-dressed Manilan Could Feel at Home in Paris or New York" *Graphic*, March 21, 1928, pp. 10-11



52

52

A *terno* with floral motifs strewn all over the *camisa*, the *tapis*, and the skirt. This photograph shows in detail how the *pañuelo* is folded and laid out on the shoulders. 1920s.



53

53

A *terno* with a stylish *tapis*. Late 1920s.



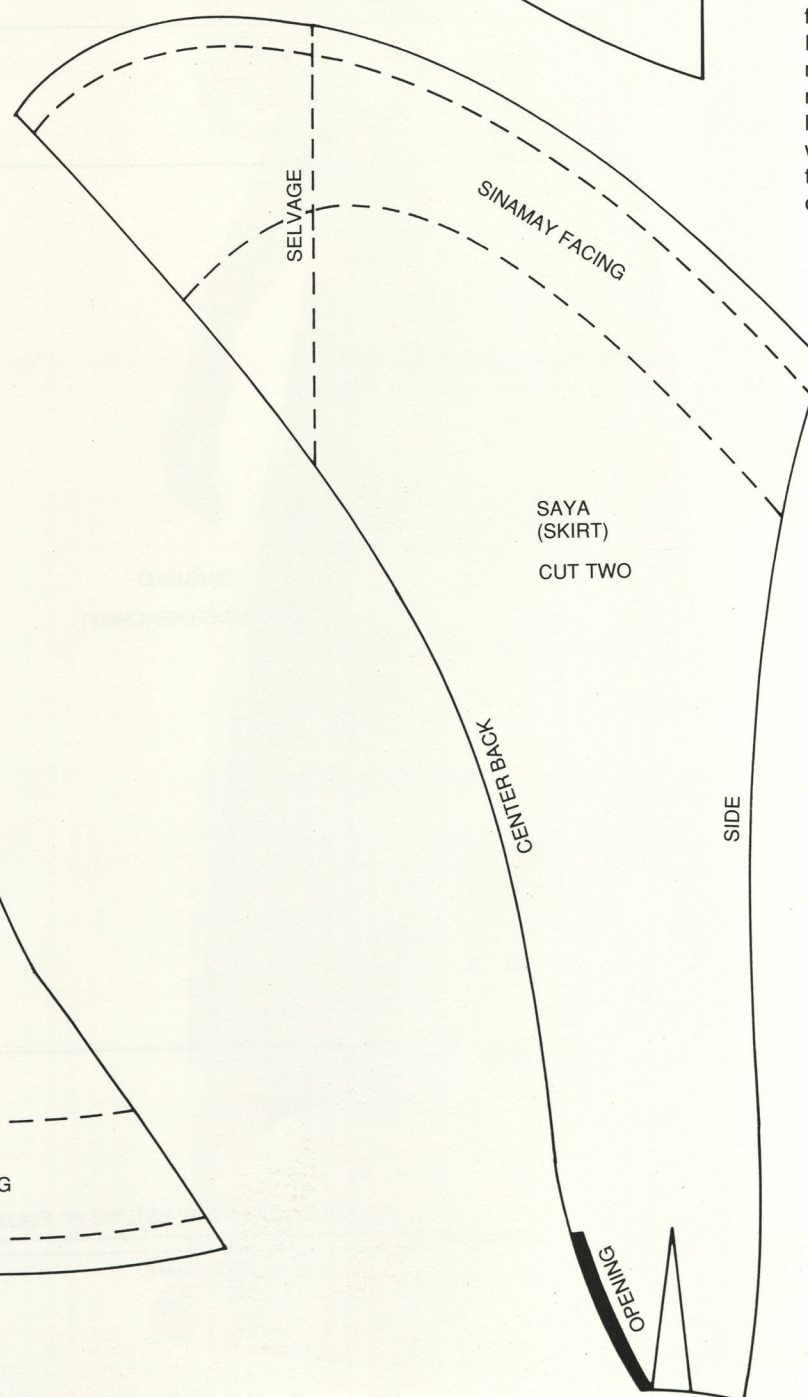
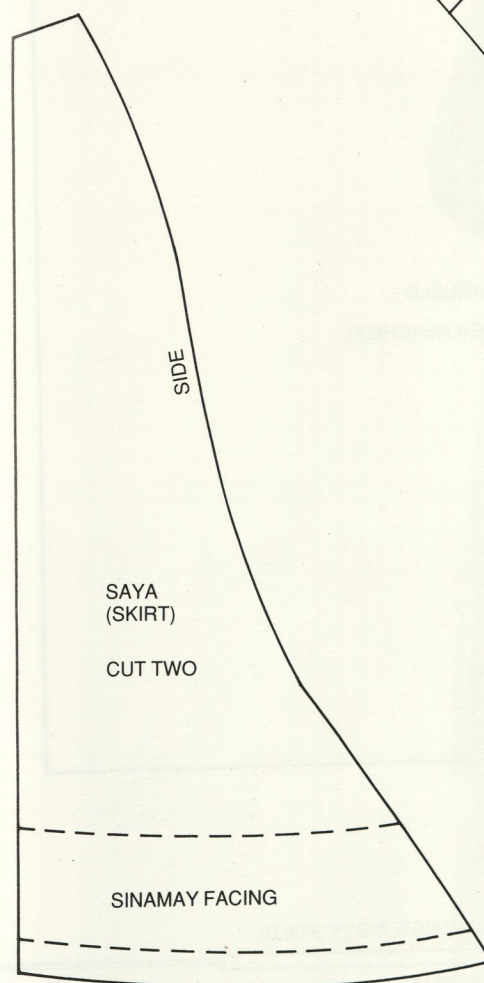
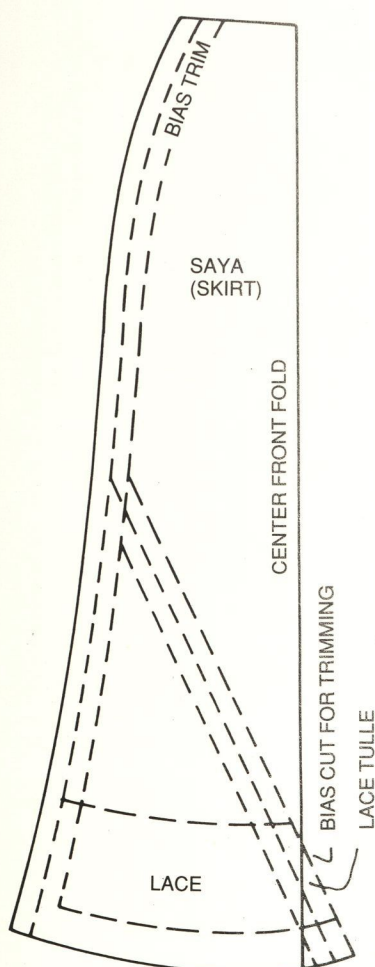
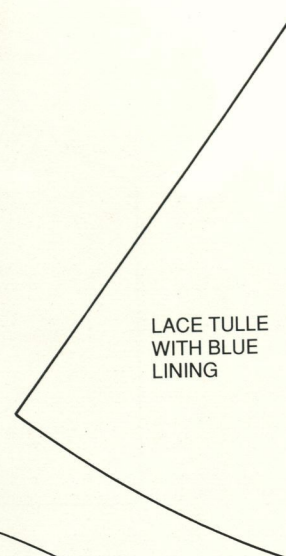
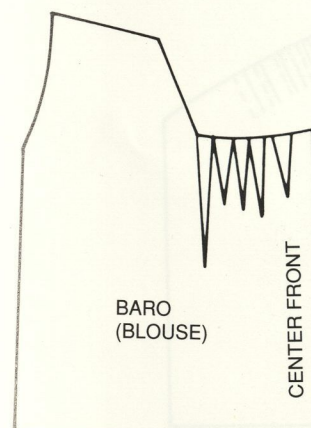
G4

Piña Terno with Floral
Embroidery. 1920s.

From the costume
collection of Dr.
Nicanor G. Tiongson.

Pattern for G4
Page 1 of 2 pages.

Piña Terno with Floral
Embroidery. 1920s.

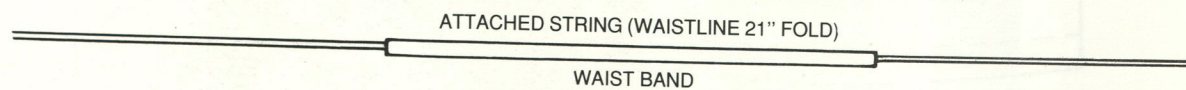
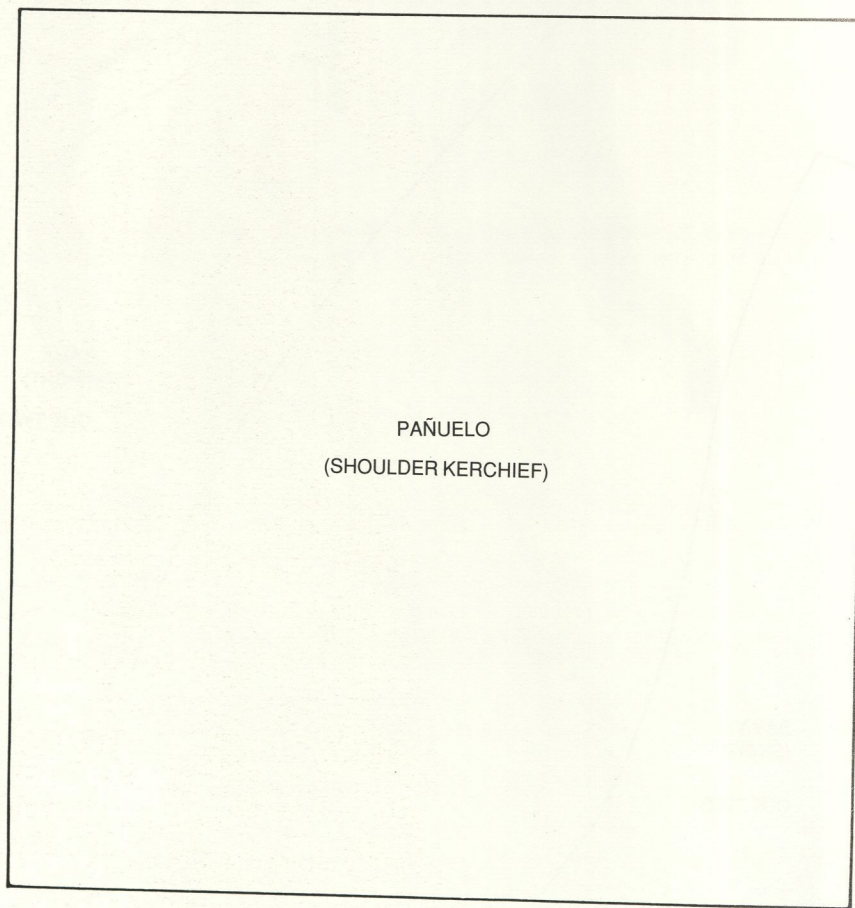
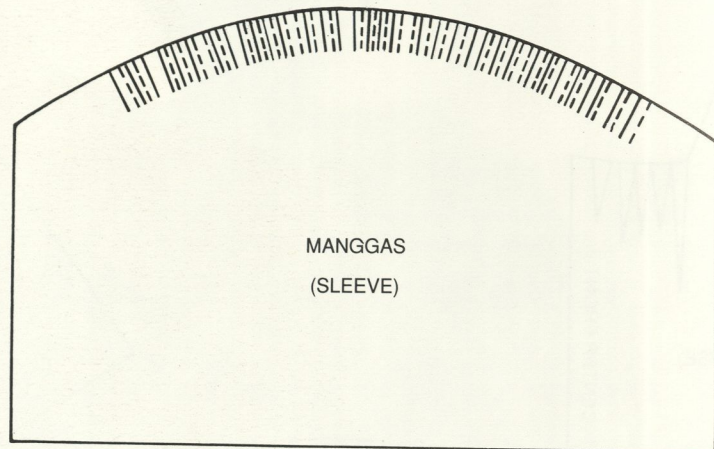


Camisa: Trim neckline with 1/4" ecru ribbon. Cartridge pleat sleeves and sew on to bodice with 1" from the edge resting on upper armhole. The unpleated edge of sleeve must be folded in and sewn on the lower part of the armhole.

Skirt: Make French seams to join skirt panels. For skirt lining, use light and thin silk. Also use French seams on skirt panels. Attach lace trim on skirt. Attach bias ribbon as marked on skirt pattern. Keep bottom edge of trim free on bottom edge of skirt. Inner side of trim on lace must also be free until trim reaches waistline. Attach lining to skirt. Make waistband casing and finish to 3/4" width. Insert drawstring.

Pattern for G4
Page 2 of 2 pages.

Piña Terno with Floral
Embroidery. 1920s.



G5

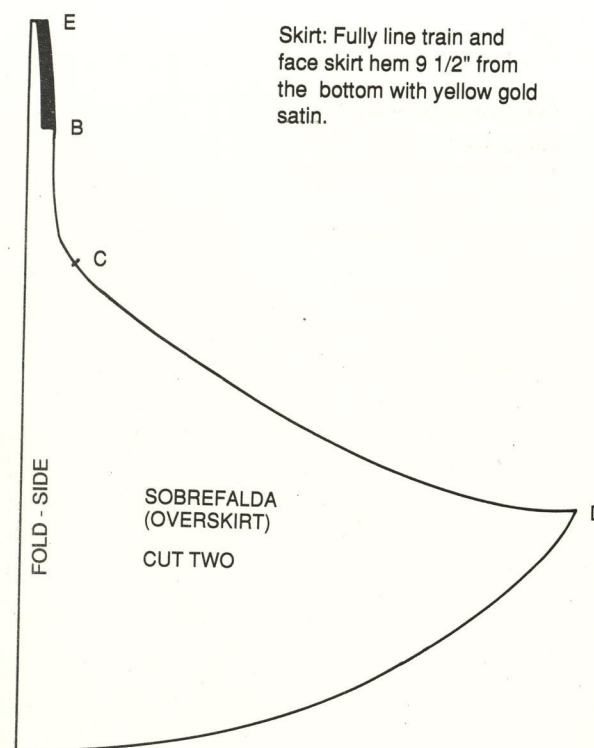
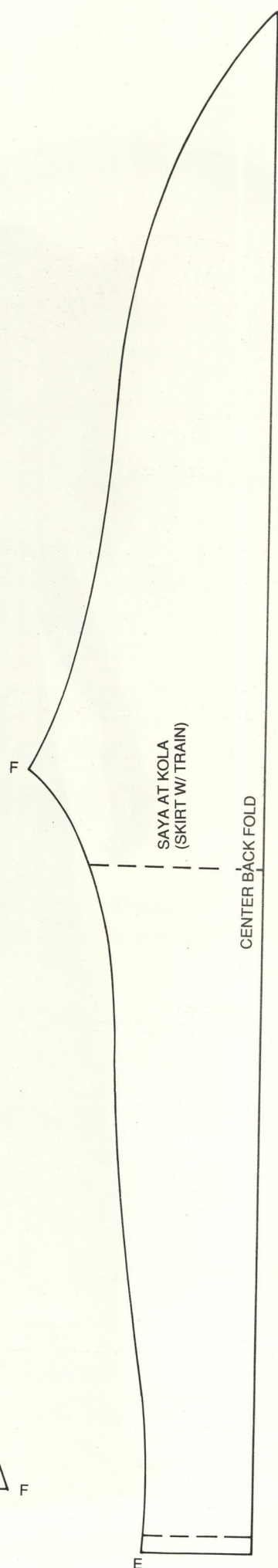
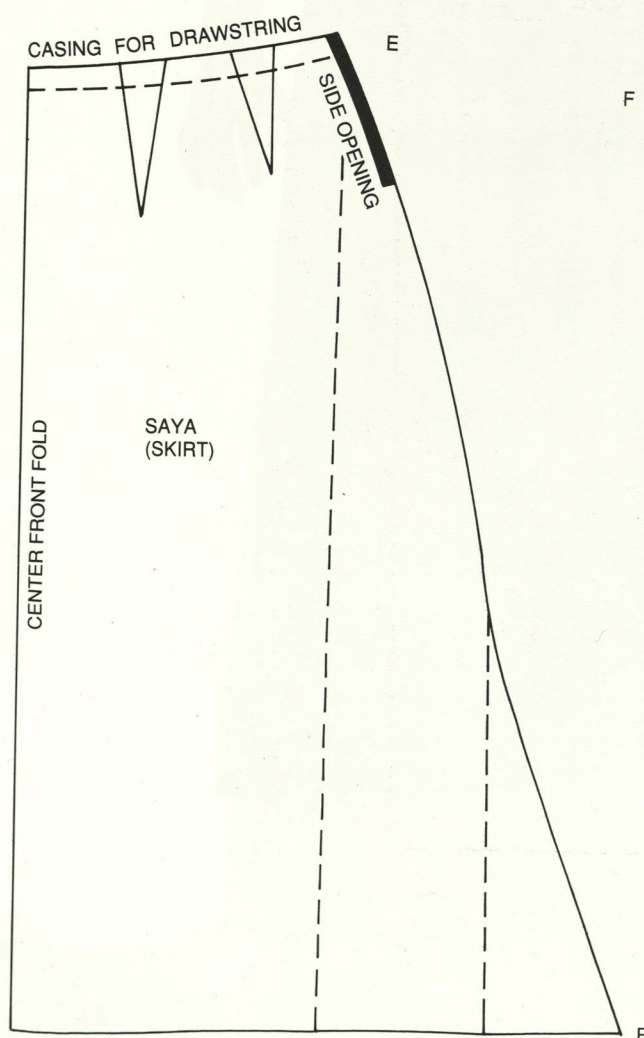
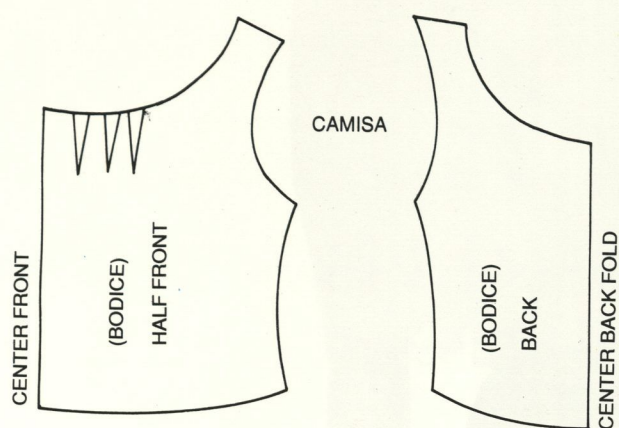
Gold and Brown
Brocade *Terno* by Pura
Escudria for Ms. Pacita
de los Reyes as
Carnival Queen. 1929.

From the costume
collection of Ms. Pacita
de los Reyes-Phillips.

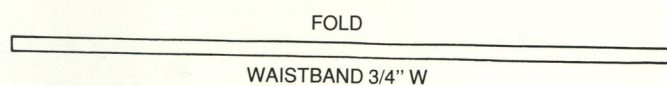
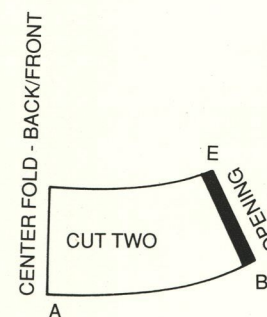
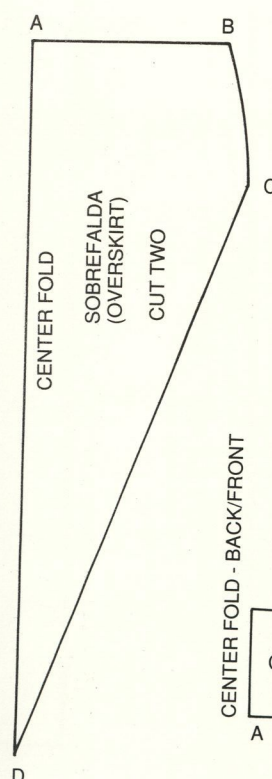


Pattern for G5
Page 1 of 2 pages.

Gold and Brown Brocade
Terno. 1920s.

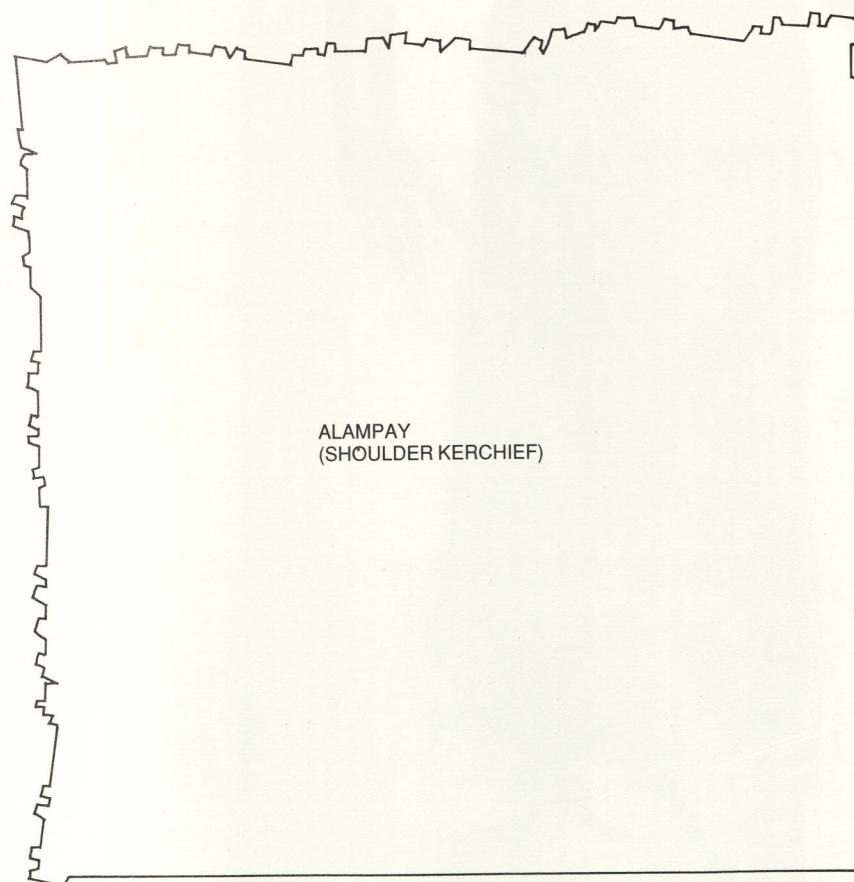
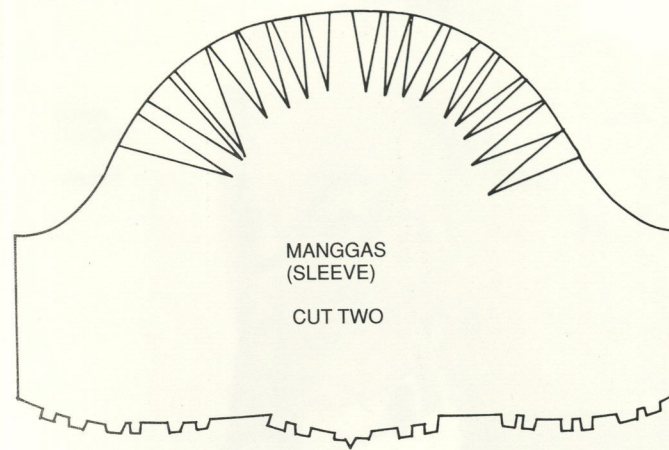


Skirt: Fully line train and
face skirt hem 9 1/2" from
the bottom with yellow gold
satin.



Pattern for G5
Page 2 of 2 pages.

Gold and Brown Brocade
Terno. 1920s.





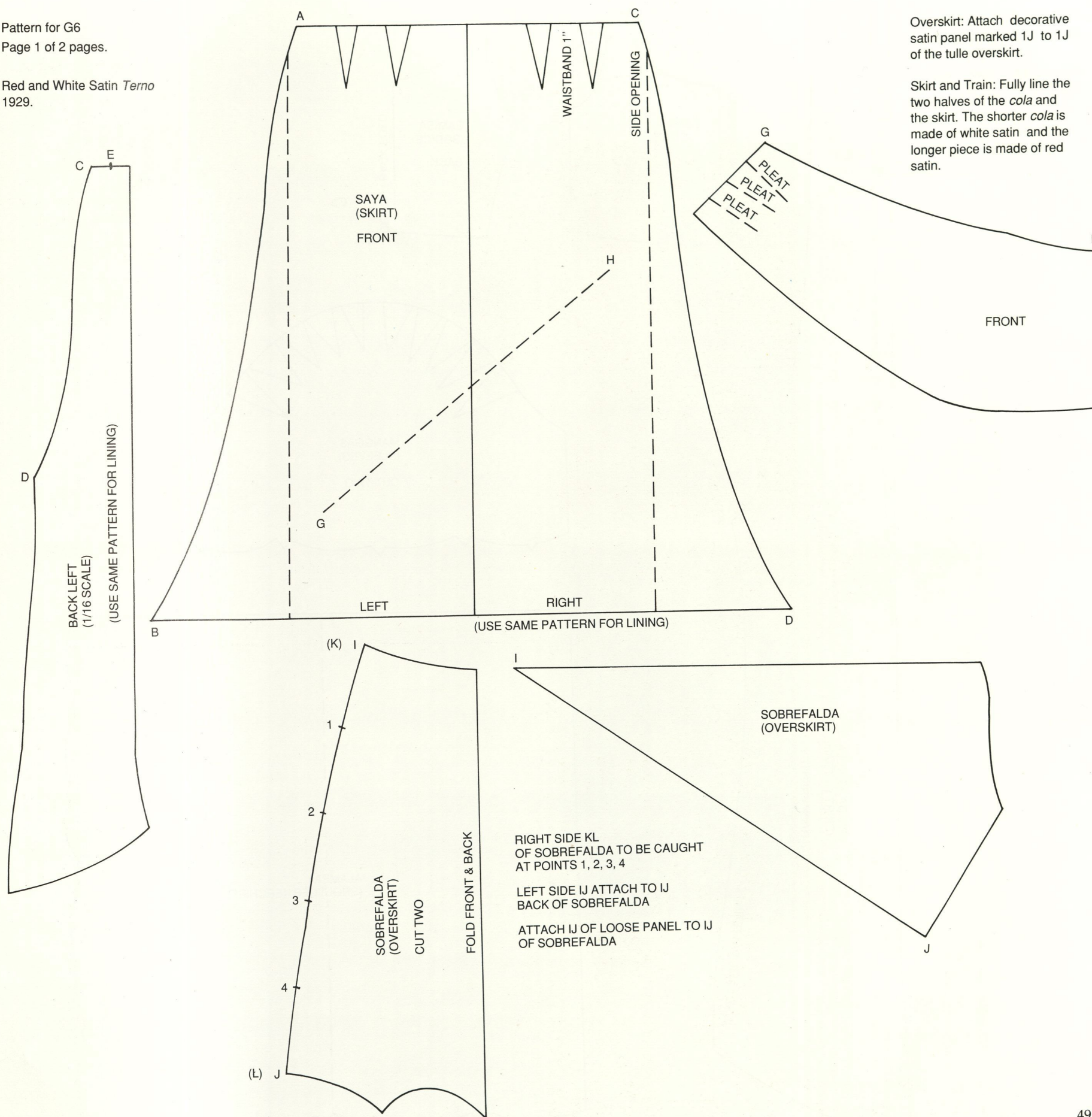
G6

Red and White Satin
Terno by Pacita Longos
for Ms. Pacita de los
Reyes as Carnival
Queen. 1929.

From the costume
collection of Ms. Pacita
de los Reyes-Phillips.

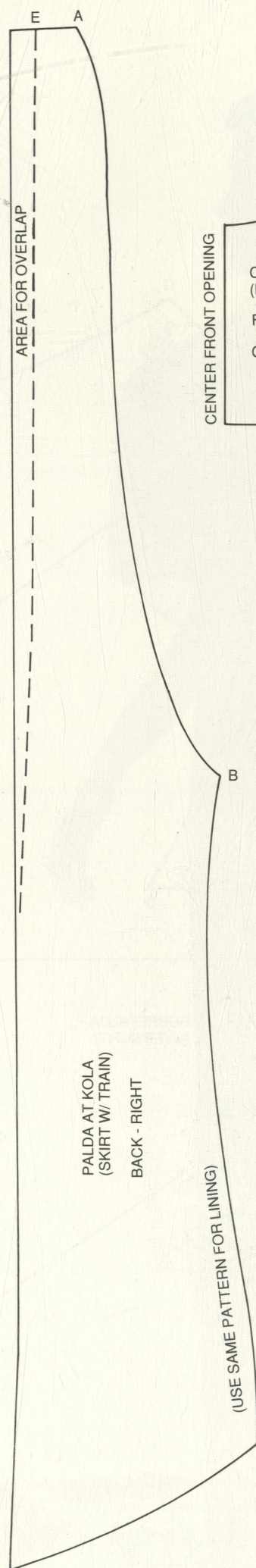
Pattern for G6
Page 1 of 2 pages.

Red and White Satin *Terno*
1929.



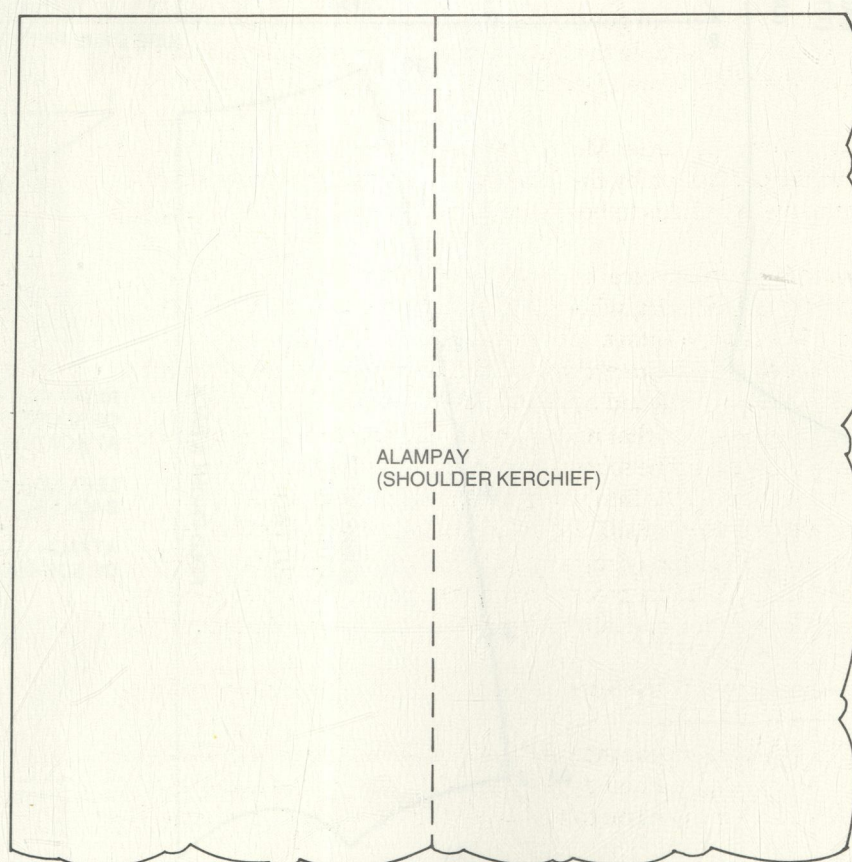
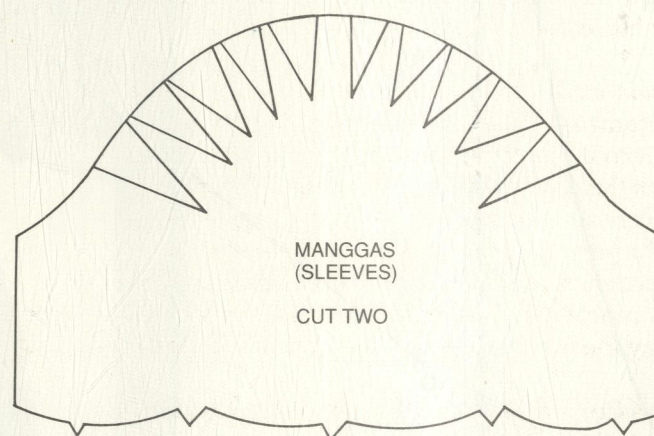
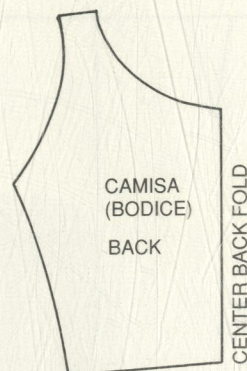
Pattern for G6
Page 2 of 2 pages.

Red and White Satin *Terno*
1929.



CENTER FRONT OPENING

CAMISA
(BODICE)
FRONT
CUT TWO



1930-1940

In the first half of the 1930s, the *terno* continued to adhere to the silhouette of the traditional *terno* of the previous decade. The skirt or *saya*, however, became closer fitting and the train shorter. The bias cut skirt which Madeline Vionnet made the vogue in European fashion gained popularity in the local fashion circles. This was evident not only in the cut of the skirt but also in the appearance of godets or diagonal strips of cloth inserted in the skirt. A typical *terno* of this period had contrasting colors of black and white, with godets or diagonal seams at the front ending up in pleats at the bottom while the black material continued on the moderately long train. The black and white color combination was repeated in the sleeves and the *pañuelo*.

In the early 1930s, *babarahin*, a stiff and inexpensive material from Switzerland called *cañamazo*, became available for the *camisa* and *pañuelo*. Compared to *piña* and *sinamay*, it could maintain its stiffness even after the initial washing. The stiffness of this material proved very suitable for the sleeves of the *terno* which were shorter and now had very definite creases on the upper cap. During the period, outstanding *ternos* were worn by beauty queens. Engracia Laconlico, 1933 Carnival Queen, wore a *terno* that had a two tiered skirt with intricately embroidered lace and a panel, also covered with lace, encircling the upper portion of the skirt with a frothy train.

In 1935, Nena Razon, Miss Commonwealth, boldly transformed the *terno* silhouette with a gown that had the bodice attached to the *saya*. Her gold sheath discarded the *tapis* and the train. It had detachable sleeves which could either be sewn onto the gown to make it a *mestiza* dress or taken off to convert it into a European gown, ready for a bolero or shawl.

The *terno* began to resemble the European evening gown more and more in the middle and latter years of the 1930s as the sleeky look continued to prevail.

At the same time, the earlier Maria Clara and *serpentina* styles were revived with the promotion by the National Economic Protectionism Association of native materials to boost the development of the local textile industry.

Some *terno* silhouettes typical of this period follow:

- ☛ a *terno* with a sleek skirt, whose upper portion is narrow but whose bottom flares like the *serpentina*. It is embellished with a narrow band of seed pearls that become more profuse on the bottom panel, like stalactites. The neckline is rather wide and open, and does not have a *pañuelo*.

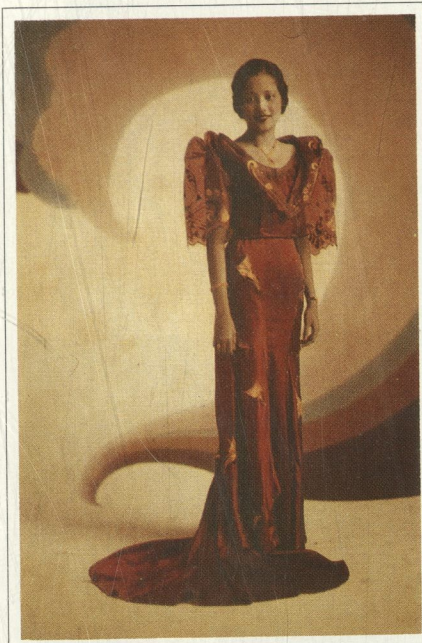
- ☛ a mid-1930s *jusi* gown that makes use of bias trimming to suggest the lines formerly created by the *sobrefalda*. This is draped around the upper portion of the skirt and falls into variegated folds to form a *cola*.

- ☛ a body hugging *terno* of silk with *camisa* and *pañuelo* of *babarahin*, whose shortened *cola* gives a draped effect on the lower portion of the skirt.

- ☛ a *terno* with a sheathlike piece of cloth around the hips to suggest the *sobrefalda*, a billowy train, and slits in front of the skirt to indicate the former opening of the *tapis*.

- ☛ a *terno* reminiscent of the *Siete Cuchillos* because of the fullness of the skirt and absence of a train.

With the gradual disappearance of the *sobrefalda* and train, the silhouette of the *terno* became streamlined by the late 1930s. Couturiers and dress designers turned their attention to the use of multicolored embroidery, lace



54
Pacita de los Reyes in a *terno* with a circular train. 1930s.



55
Carnival Queen Monina Acuña in satin *terno* with rose appliqué. 1930.

appliqués, and intricate designs to replace the *sobrefalda*. These designs were either concentrated at the *terno's* border or completely covered the entire dress. The *ternos* of the late 1930s had small cabbage roses sewn onto the flimsy material like tulle, *jusi*, or nylon.

Fabulous *ternos* of *jusi* and *piña* richly embellished with sequins, seed pearls, lace, and embroidery reached their peak as a new generation of couturiers followed Pacita Longos. Pura Escurdia, Ramon Valera, Potenciano Bodillo, and others showed their adeptness in beadwork and embroidery. Intricate designs were traced in beadwork by *costureras* whose fingers bled from months of doing laborious work.

Again, the *ternos* of beauty queens of the period were outstanding. Mercedes Montilla, 1936 Carnival Queen, wore a gown of gold lame embroidered with sequins. Guia Balmori, 1938 Carnival Queen, reigned in a Ramon Valera original: a sleek gown with sequins from sleeves, *pañuelo*, and bodice down to the skirt in a tapering pattern.



56
56
Pacita de los Reyes in a *terno* with feather motifs on *pañuelo* and *camisa* and along the border of a large rectangular train. 1930.



57
57
A *terno* which shows how the Art Deco prints become bolder. 1930s.



58

58
A *terno* with an interplay of plain and printed fabric. The cut of the dress shows how Vionnet's styling on the bias has influenced the *terno*. 1930s.



59

59
Pacita de los Reyes in a soft pale colored *terno* decorated with rose patterns on the *pañuelo*, *camisa*, and circular train of the skirt. 1930s.

G7

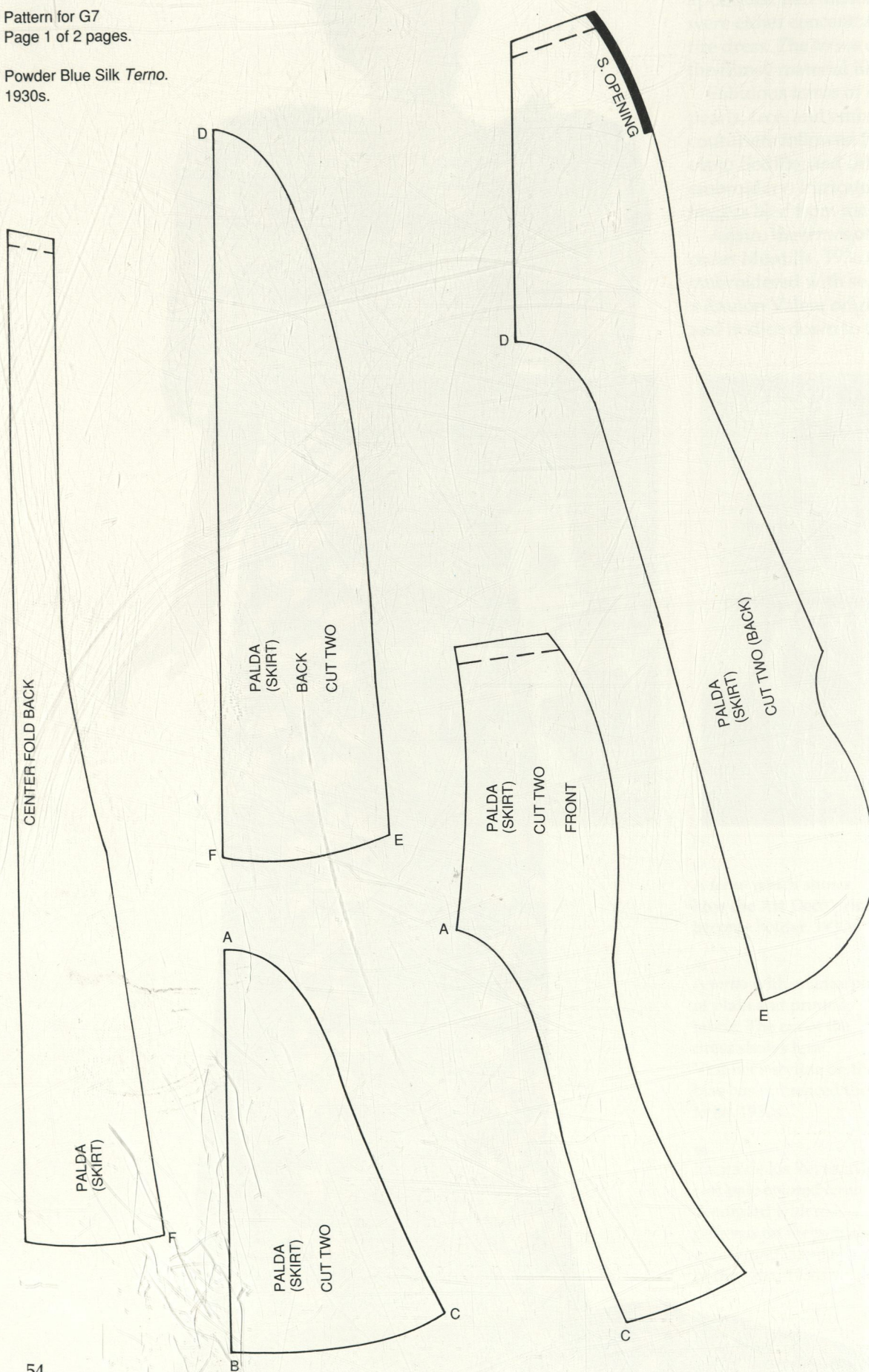
Powder Blue Silk
Terno of Ms. Salud
Reyes Tiongson. 1930s.

From the costume
collection of Dr.
Nicanor G. Tiongson.



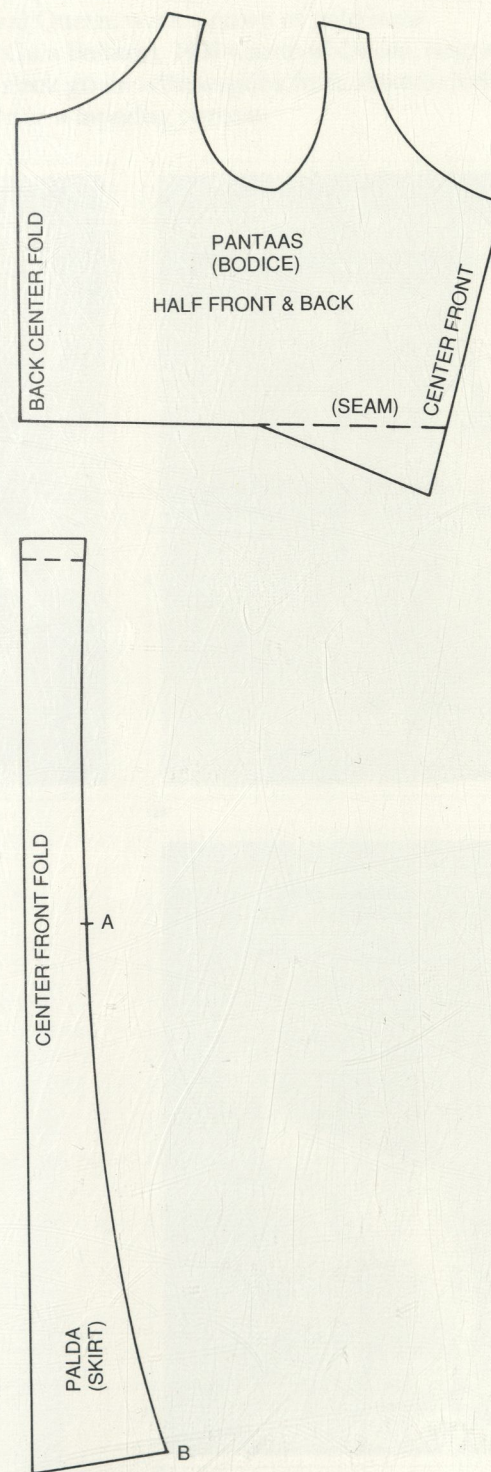
Pattern for G7
Page 1 of 2 pages.

Powder Blue Silk Terno.
1930s.



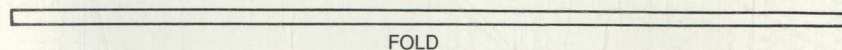
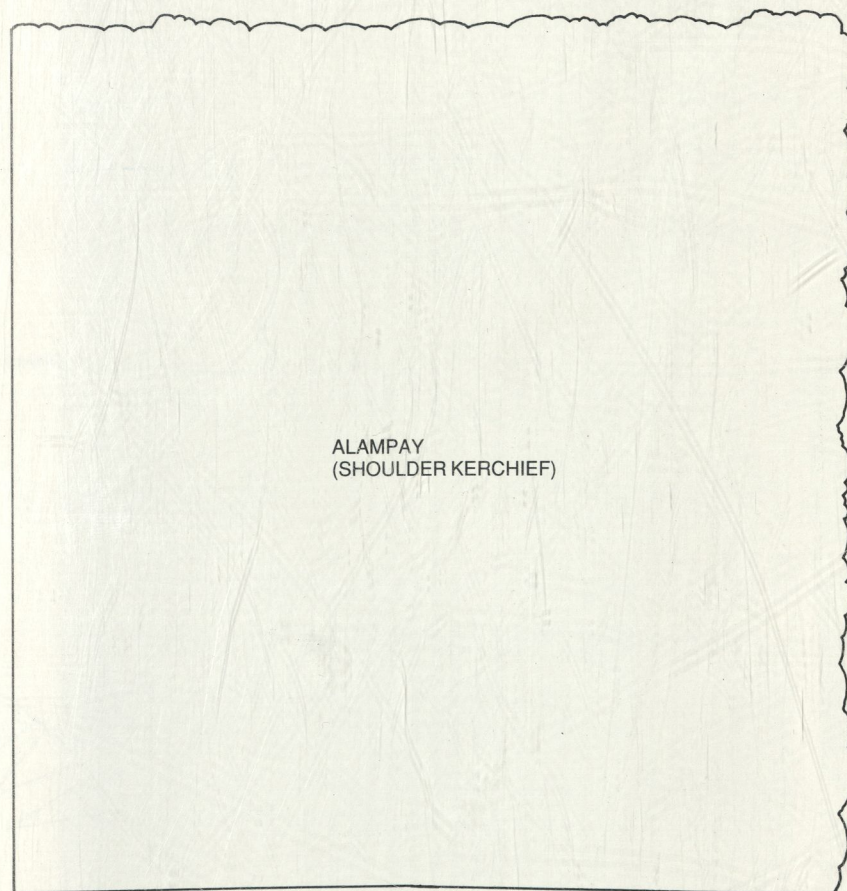
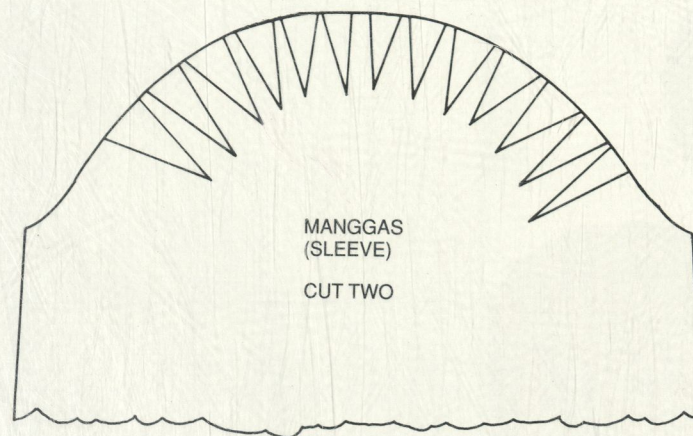
Skirt: Face skirt waistline with 1" fabric and sew 3/4" casing for drawstring.

Camisa: On center front of left and right sides of *camisa* neckline, do a running stitch 3" long 1/8" apart which can be drawn and tied when the *camisa* is worn.



Pattern for G7
Page 2 of 2 pages.

Powder Blue Silk *Terno*.
1930s.





G8

Coral Georgette and
Satin *Terno* of Ms.
Arsenia Reyes
Tiongson as *Hermana*
for the *Flores de Mayo*
procession in Malolos,
Bulacan. 1937.

From the costume
collection of Dr.
Nicanor G. Tiongson.

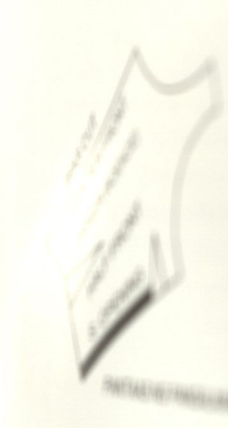


G8

Coral Georgette and
Satin *Terno* of Ms.
Arsenia Reyes
Tiongson as *Hermana*
for the *Flores de Mayo*
procession in Malolos,
Bulacan. 1937.

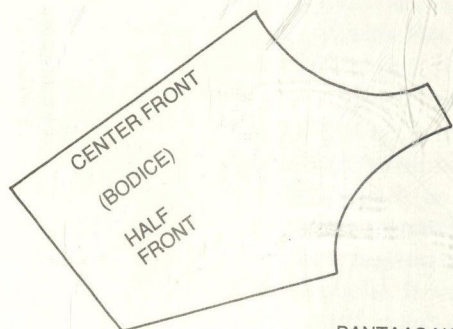
From the costume
collection of Dr.
Nicanor G. Tiongson.

Page 12
Fig. 12.1
Coral Georgette and Satin
Terno 1937

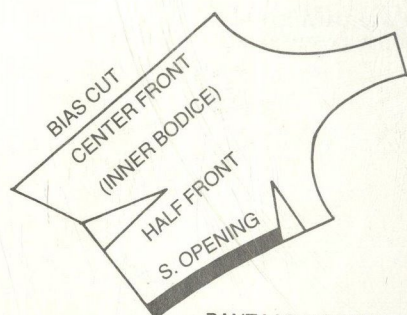
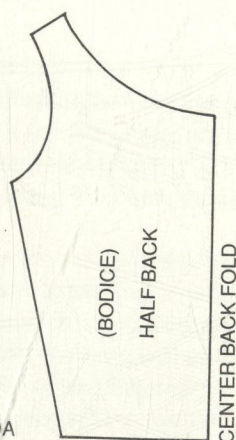


Pattern for G8
Page 1 of 2 pages.

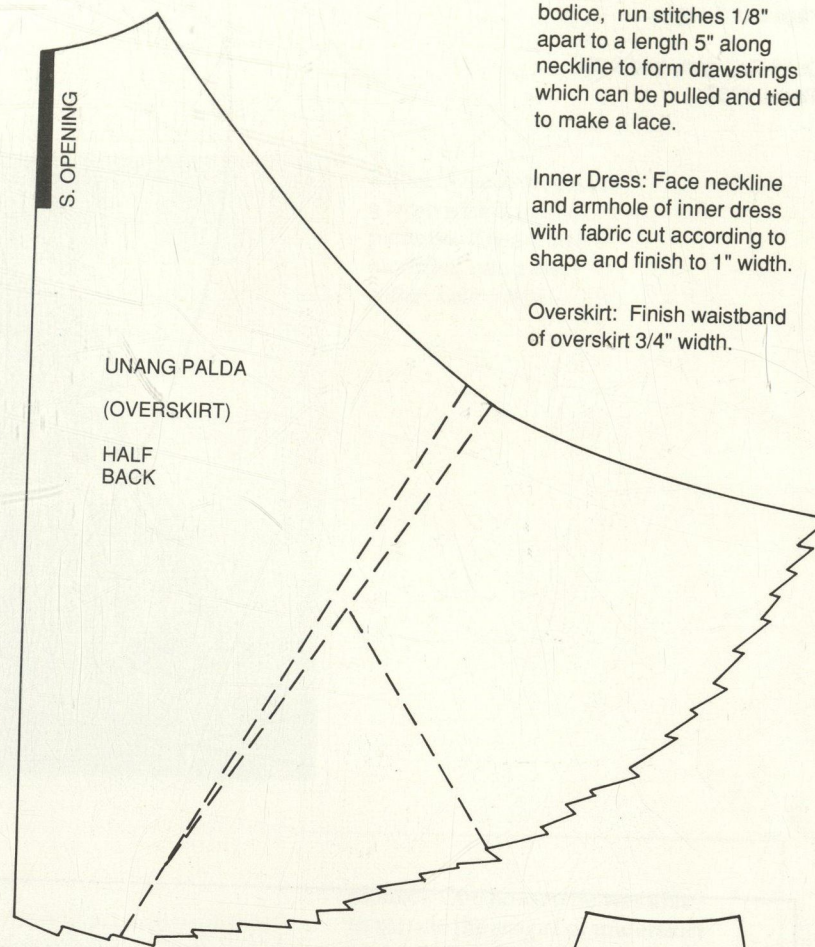
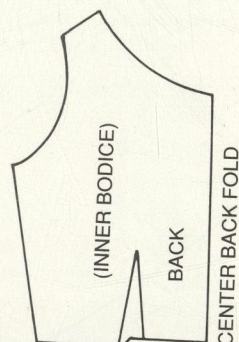
Coral Georgette and Satin
Terno. 1937.



PANTAAS NG UNANG PALDA



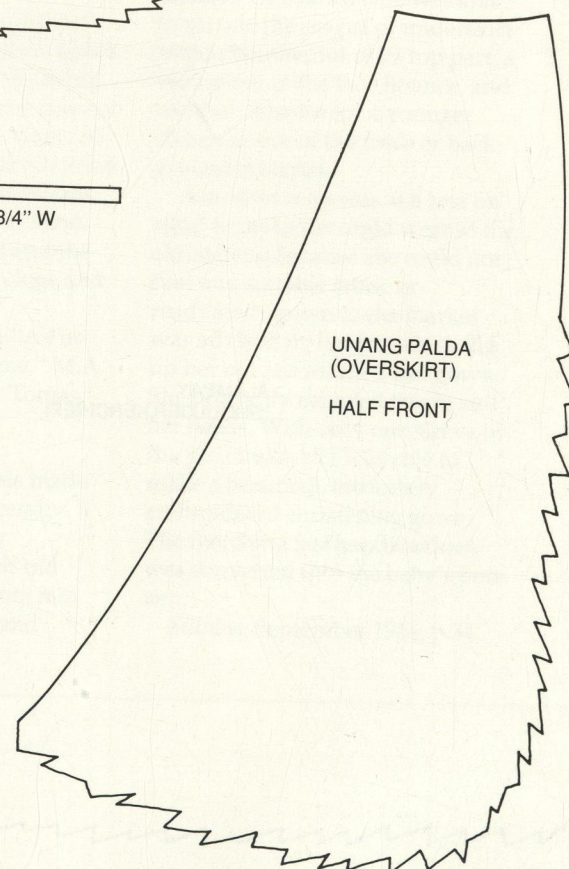
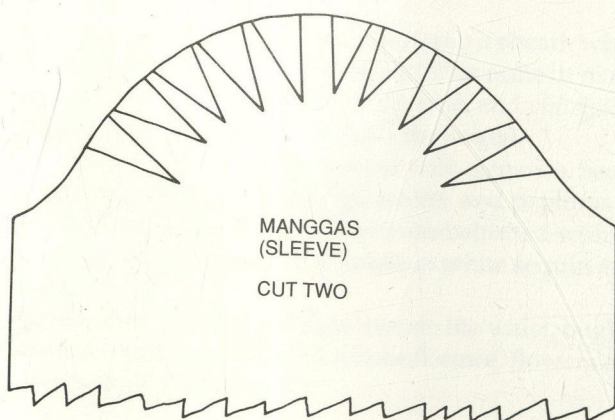
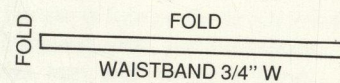
PANTAAS NG PANGALAWANG PALDA



Camisa : On center front bodice, run stitches 1/8" apart to a length 5" along neckline to form drawstrings which can be pulled and tied to make a lace.

Inner Dress: Face neckline and armhole of inner dress with fabric cut according to shape and finish to 1" width.

Overskirt: Finish waistband of overskirt 3/4" width.



Pattern for G8
Page 2 of 2 pages.

Coral Georgette and Satin
Terno. 1937.



1940-1950

During the immediate postwar years, fashion took a back seat to the massive task of physical and economic reconstruction. As life slowly normalized, social activities began to pick up. The stage for a revival of the *terno* was set. This time, the *terno's* silhouette faithfully followed the latest designs emanating from the salons of the Parisian fashion gurus, but with greater elan and sophistication.

A major fashion event which revolutionized the *terno* was the removal of the *pañuelo* in 1946. Actually, as early as 1908, the first Carnival Queen Pura Villanueva wore a *pañuelo*-less coronation gown. Again, in 1936, Victoria Araneta wore a gossamer stole instead of a *pañuelo*. But the removal of the *pañuelo* in 1946 was more symbolic. It was an assertion of the Filipina's desire to be liberated from a stiff, cumbersome, uncomfortable accessory which had encased her shoulders and perhaps her lifestyle for decades. The younger set enthusiastically welcomed the *pañuelo*-less *terno* while the matrons clamored for the return to the traditional *terno*.

The *pañuelo*-less *ternos* of 1946 had slim silhouettes, with drapes at the side or in front, big bows at the front of the waist, or ruffles just above the hipline. The use of a tuniclike garment over the narrow skirt, fabric swathed around the figure, and high slits became popular. Sometimes, a multicolored scarf hung from the hair bun and was caught in the skirt.

A fascination with extravagance or excessive use of materials like crepe and jersey became apparent, a reaction to the dreary and austere war years, when clothing had to be kept simple and practical. The low decollete, with square, wide, or rounded necklines rapidly caught on. Rich colors like bluegreen, copper, bermuda green, blue gray and silver, and wine became the rage. Christian Dior's New Look in 1947 asserted even more strongly the feminine shape. It went against the mannish square shoulder look of wartime fashion and espoused a return to elegance that focused on rounded shoulders, a small waist, and padded hips. This was not to make any impact, however, until the fifties.

The late forties saw still other innovations in the treatment of the basic narrow, figure hugging *terno* silhouettes. Long flowing lines were created by drapes around the hips, pleats, and wraparound skirts, in a style reminiscent of the *patadyong*. The skirt was folded at the sides, or ended in big bows at the back like bustles, in materials that included jersey, crepe, satin, velvet, brocade, lame, and silk.

Another popular *terno* style was basically a sheath which became bouffant at the bottom from the knee down. This came in materials like organ-dy, *mousseline de soie*, taffeta, *jusi*, tulle, *piña*, and *pinukpuk*. Panniers at the front, side, or back of skirts were also the vogue.

Glitter on the *terno* became equated with elegance. Sequins adorned *terno* sleeves or oversleeves, tuniclike garments, and peplums and bands on the *terno* bodice. Even morning *ternos* were embellished with sequins. A *terno* of Virginia Romulo had designs of ladies in white sequin adorned *ternos* on her *camisa*.

Typical accents were a cabbage rose on the waist, bugle beaded floral appliqués to mark the start of the knee flounce, flowers on the shoulders, or satin bows on the half peplum.



60 Isabel Dyliaco-Regala in a *terno* with large leaf patterns. The *pañuelo* is modified into a flat collar. Late 1940s.

1940

The war years compelled the people to set aside extravagant activities and practices, including those which involved their manner of dressing. There was a reversion to the use of locally-made materials like *sinamay*, *piña*, *jusi* for dresses; abaca, buri, and buntal for handbags and shopping bags; and the native *bakya* for wooden clogs and slippers.

Paz de Mingo Meliton "A History of Philippine Costume," M.A. Thesis, University of Sto. Tomas, 1949, p. 134

The scarcity of materials made resourcefulness a necessity. It became commonplace for housewives to dig up their old *baro't saya* and convert them into undergarments, *vestidos*, and

blouses. One housewife was able to recycle the *enagua* or underskirt into a chemise out of its top part, a blouse out of the lace flounce, and another chemise for a younger daughter out of the *fondo* or back-ground material.

A mother who was at a loss on what to make her child wear at the christening because she could not find any suitable fabric or readymade gown in the market was advised by her friends to dig up her old *jusi* Maria Clara gown. She promptly recycled this to suit her needs. With only one sleeve of the *jusi camisa*, she was able to make a beautiful, intricately embroidered christening gown. The matching *jusi* handkerchief was converted into the baby's bonnet.

Filipina, September 1944, p.34

1946

“The first social event which was scheduled for the Fiesta Pavilion after the war was a Fil-American ball, given to raise funds for the rebuilding of the city of Manila.

That night, for the first time in nearly four years, the ladies of Manila “dressed.” Most of the men were still in their service uniforms. But the ladies got out their elaborate embroidered prewar *mes-tiza* gowns from the boxes where they had lain folded throughout the occupation. Some ripped open the muslim belts they had worn around their waists underneath their clothes, with jewels sewn inside. Others unearthed from the bottom of their flower pots the jewels they had hidden there. They called in a

hairdresser or had their maids coil their heavy hair into the high, formal pompadour style traditionally worn with *ternos*.

There was still no public transportation system functioning and few families had been able to retrieve their automobiles or find new ones. Most of the guests drove up to the hotel that night in horse-drawn *calesas* or army Jeeps. Some came afoot, the ladies daintily lifting their lavish long skirts of fragile embroidered *piña* and *jusi* cloth and silk high off the shell-pocked sidewalks as they picked their way up the circular walk from the street to the hotel.”

Romulo, Beth Day *The Manila Hotel: The Heart and Memory of a City*, n.d., p. 146

1947

At the Conference for Inter-Asian Relations in New Delhi, India, the noted Filipino educator and civic leader Paz Policarpio Mendez had a chance to observe how the *terno* had evolved into a distinctive Filipino symbol.

She wore the *terno* at all functions of the conference, morning, noon, and night and found herself surrounded by the other delegates who expressed admiration for the *terno* and curiosity about the sleeves and how such a fragile looking costume could be transported.

On one occasion, Lady Mountbatten shook her hand and expressed gladness about meeting Mrs. Mendez again. During a subsequent party, she recalled having been at Malacañang with Mrs. Mendez two years earlier. Mrs. Mendez had not been at Malacañang on that occasion. It became apparent to Mrs. Mendez that it was the *terno* and not she who had created a memorable impression on Lady Mountbatten. She concluded that the *terno* “is the best advertisement for the Philippines.”

Paz Policarpio Mendez, “The Filipino Terno” *The Terno*, July 1947, pp. 36-37

G9

Vermillion Satin *Terno*
by Ramon Valera for
Ms. Pacita de los
Reyes-Phillips. 1940s.

From the costume
collection of Ms. Pacita
de los Reyes-Phillips.

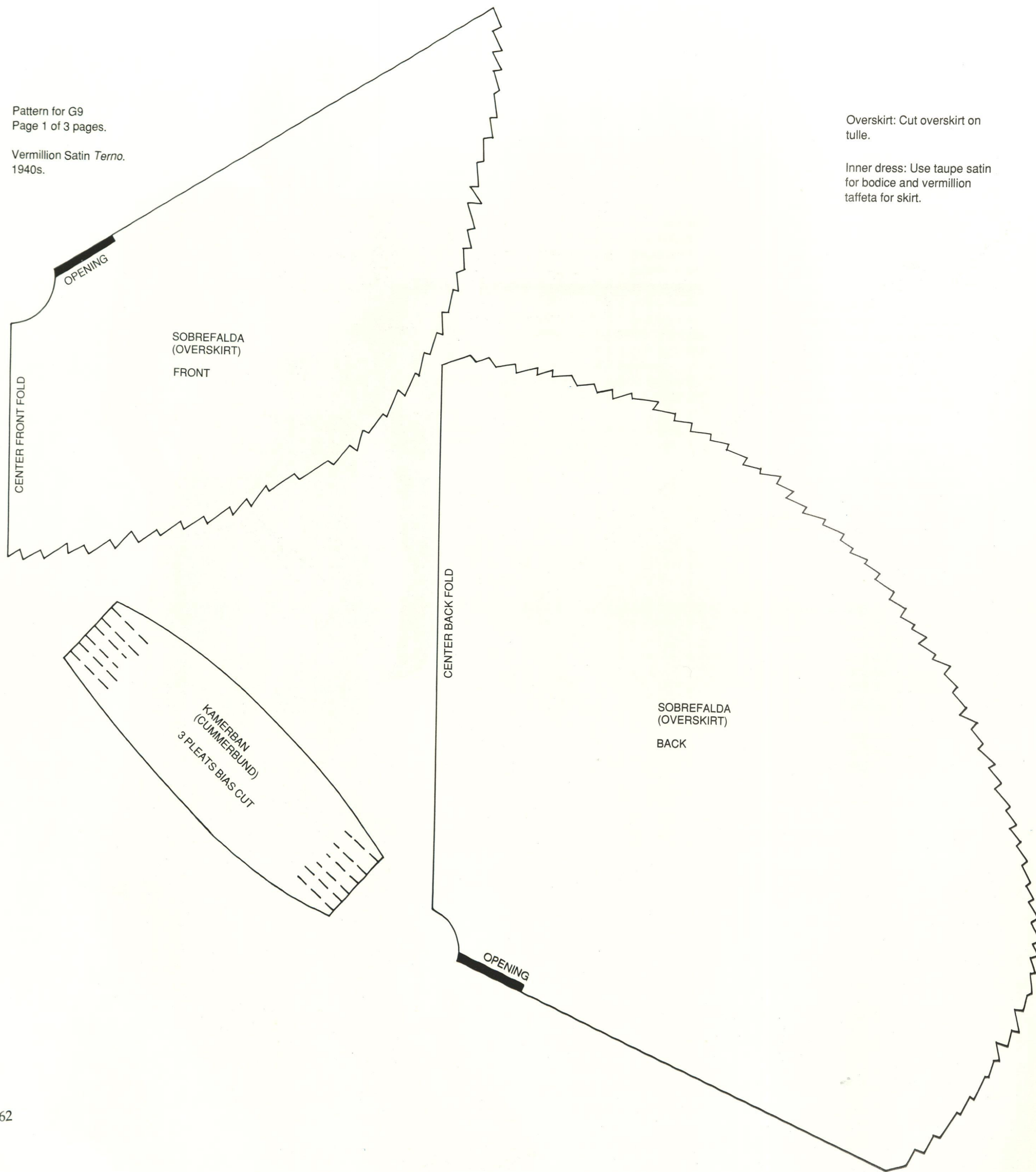


Pattern for G9
Page 1 of 3 pages.

Vermillion Satin Terno.
1940s.

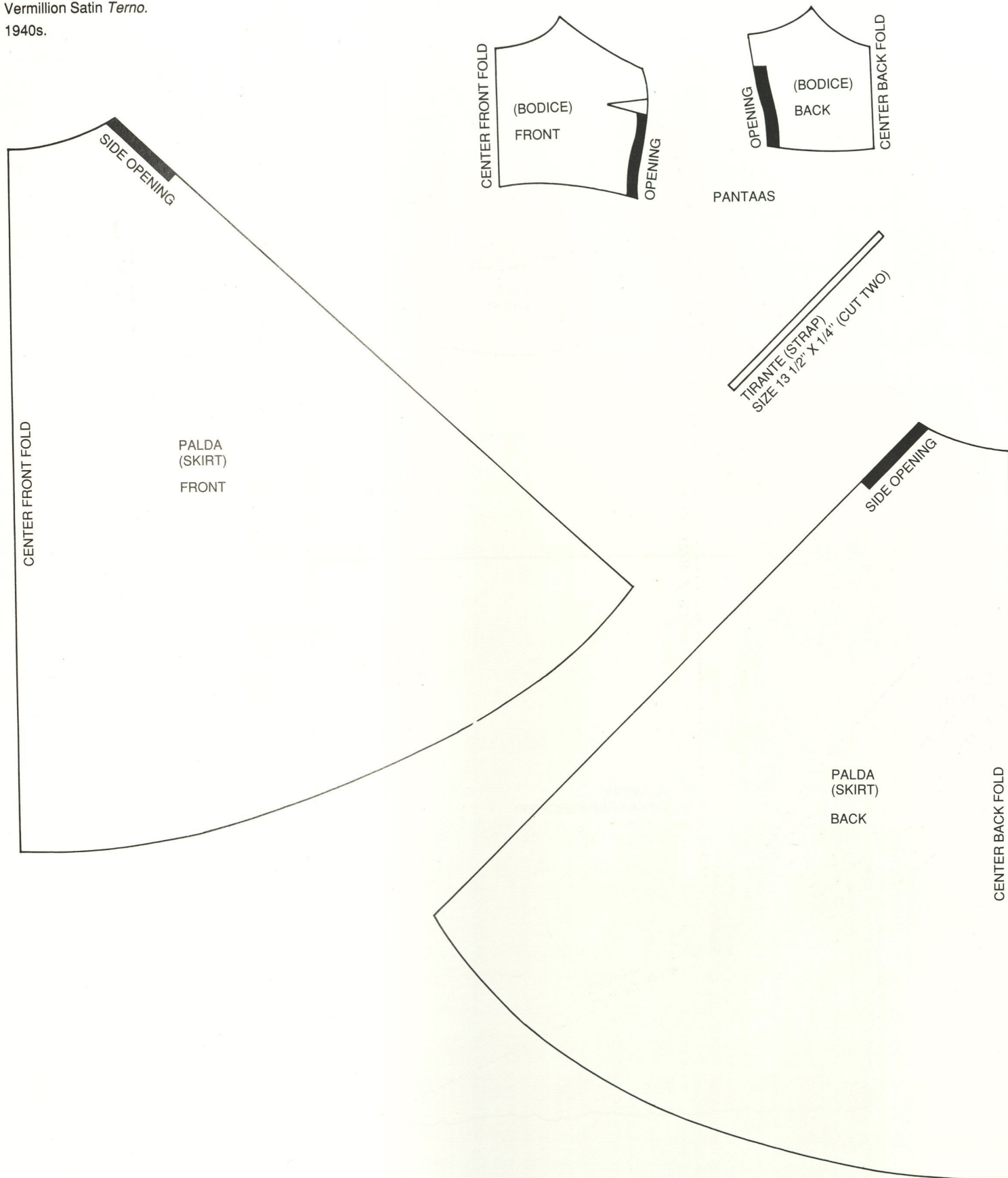
Overskirt: Cut overskirt on
tulle.

Inner dress: Use taupe satin
for bodice and vermillion
taffeta for skirt.



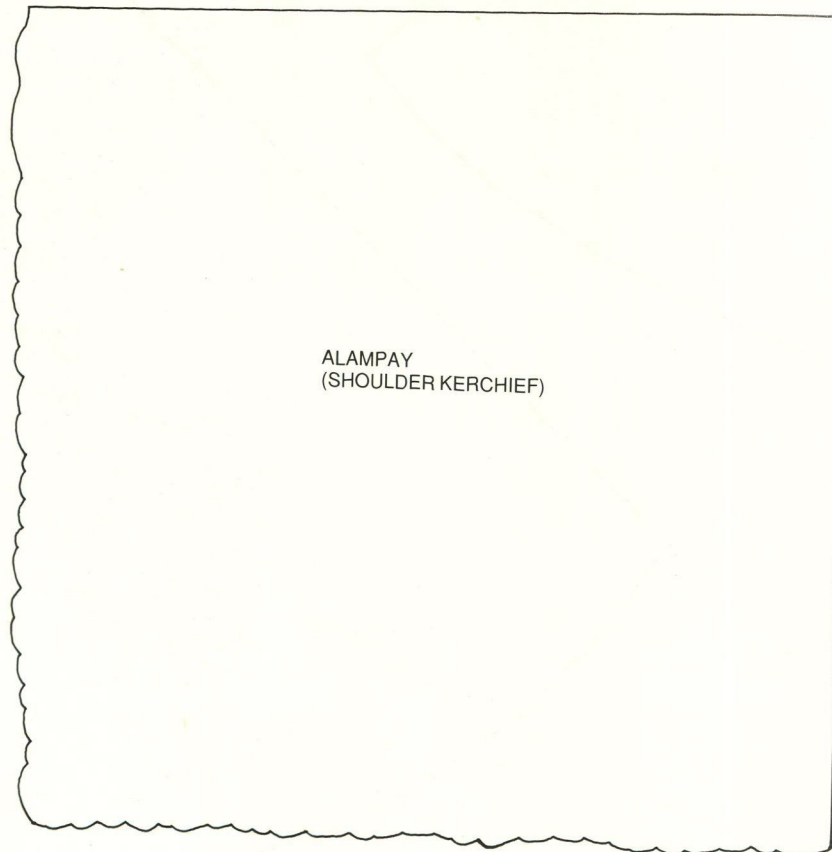
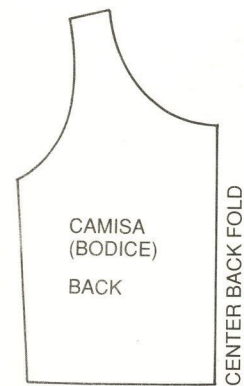
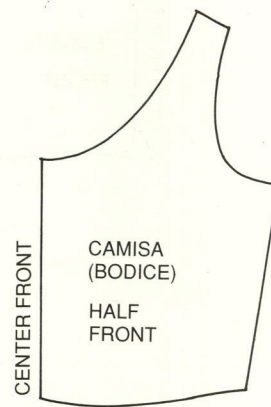
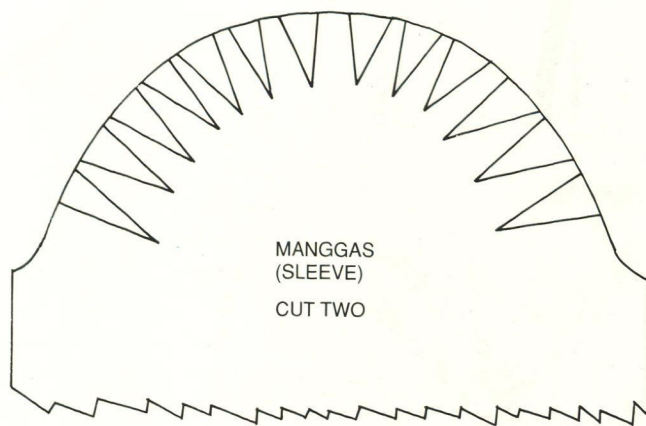
Pattern for G9
Page 2 of 3 pages.

Vermillion Satin *Terno*.
1940s.



Pattern for G9
Page 3 of 3 pages.

Vermillion Satin *Terno*.
1940s.



G10

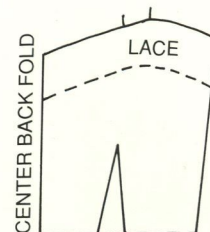
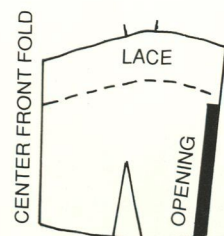
Light Pink Net *Terno*
with Blue-Green Leaf
Appliqué of Ms.
Candida Tanchanco
Reyes worn during
her graduation recital
at the U.P.
Conservatory of
Music. 1943.

From the costume
collection of Dr.
Nicanor G. Tiongson.



Pattern for G10
Page 1 of 2 pages.

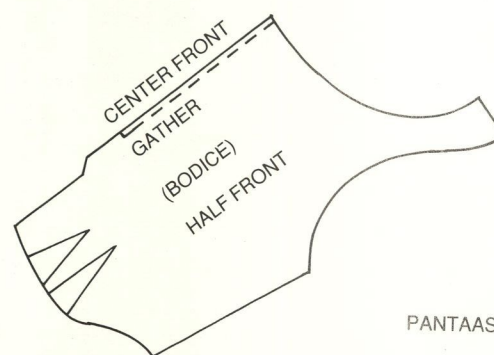
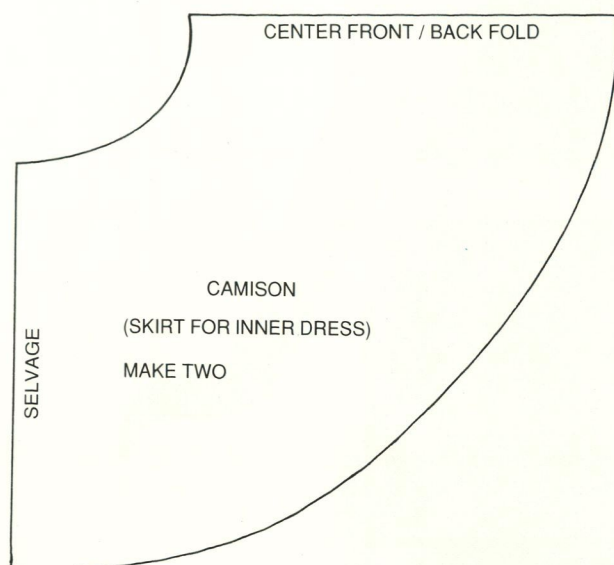
Light Pink Net *Terno* with
Bluegreen Leaf Appliqué.
1943.



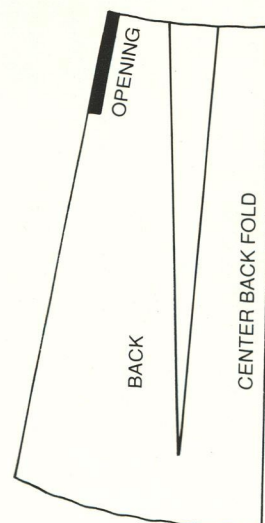
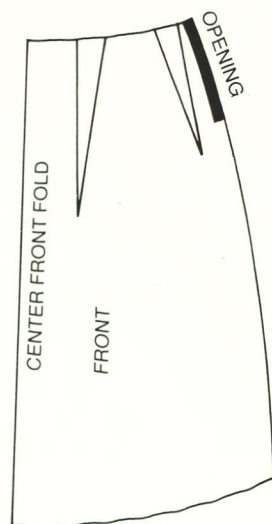
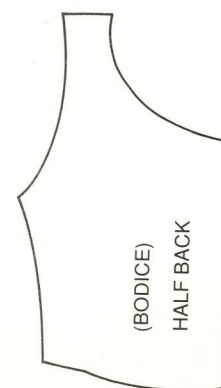
CAMISON
(BODICE FOR INNER DRESS)

Outer Dress: Attach net
bodice to net skirt. Sew bias
trim 3/4" above hemline.
Finish loose end of trim
according to skirt length.

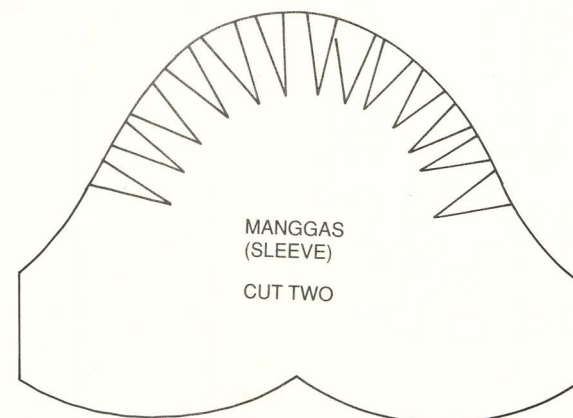
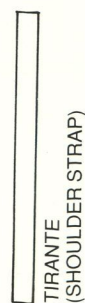
Sash: Pleat sash and run
stitches on center and right
side of sash. Attach sash
to center and right side of
front bodice waistline.



PANTAAS NG PALDA

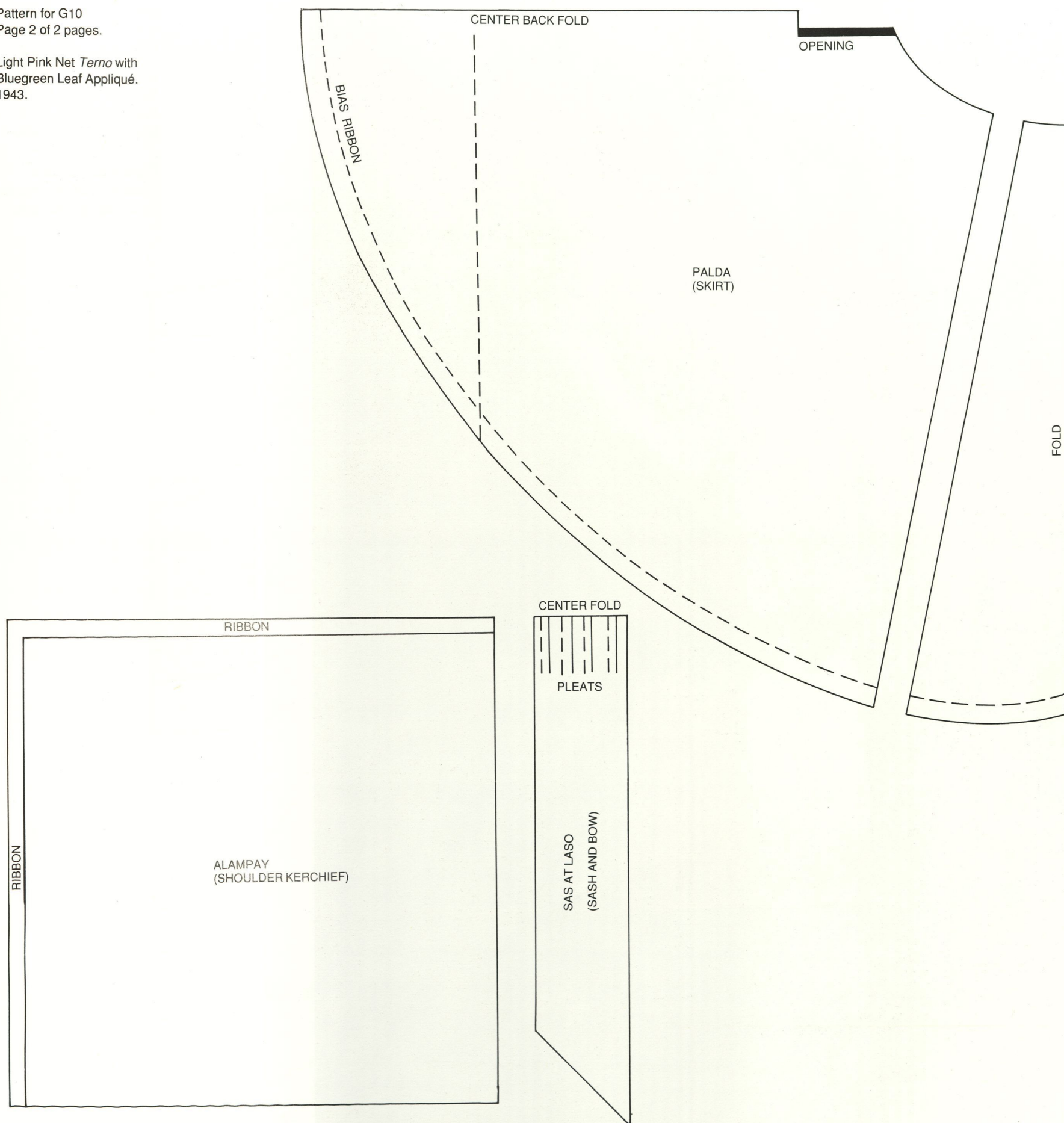


CAMISON
(SKIRT FOR INNER DRESS)



Pattern for G10
Page 2 of 2 pages.

Light Pink Net *Terno* with
Bluegreen Leaf Appliqué.
1943.





G11

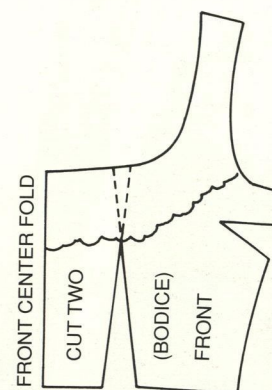
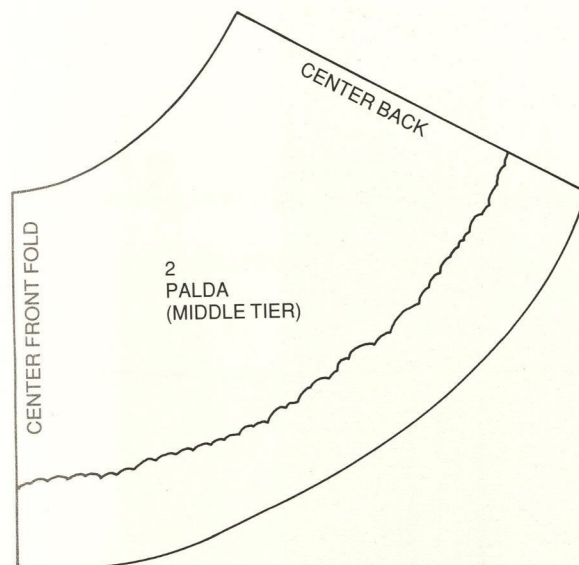
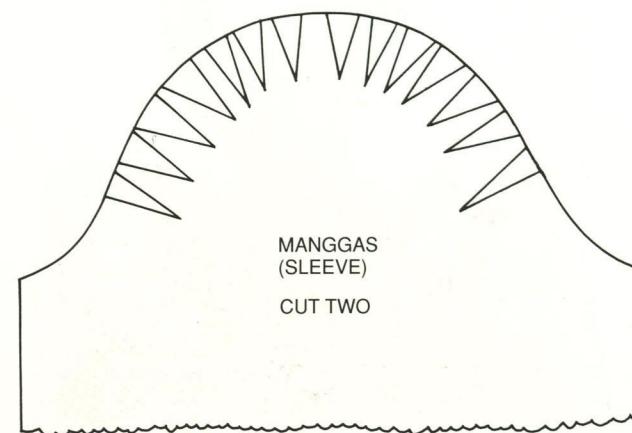
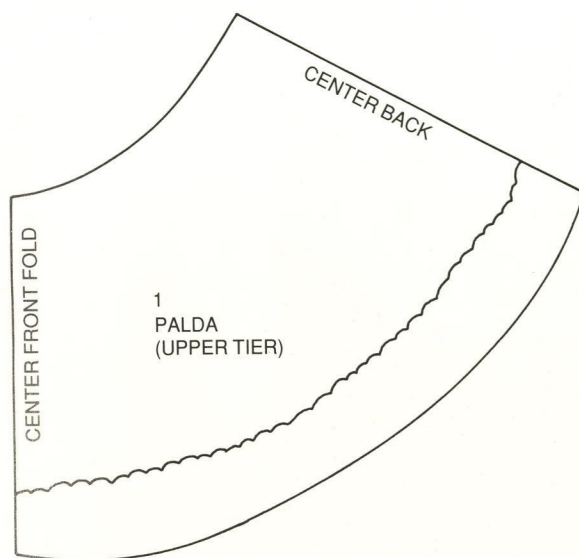
Pink, Magenta, and
Blue Jersey *Terno* by
Ramon Valera for Ms.
Pacita de los
Reyes-Phillips. 1947.

From the costume
collection of Ms. Pacita
de los Reyes-Phillips.

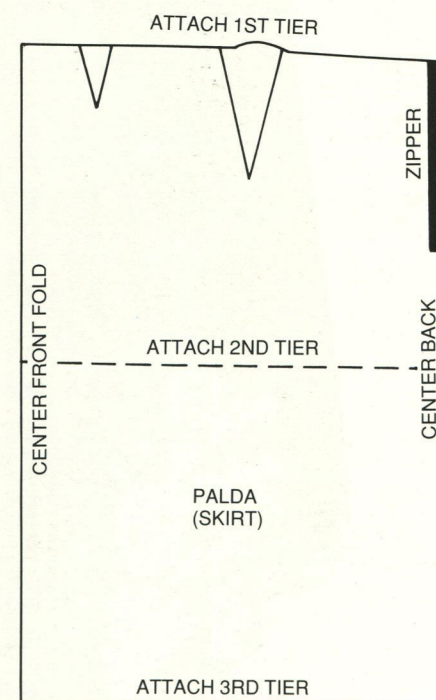
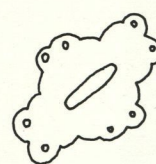
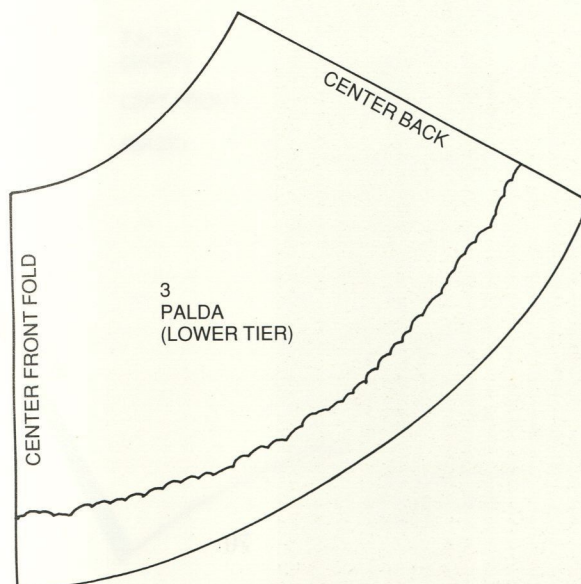
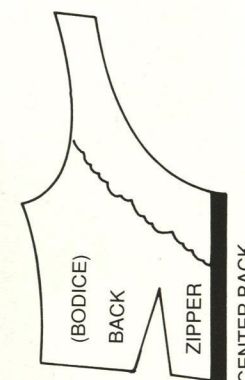
Pattern for G11
1 page only.

Pink, Magenta, and Blue
Jersey Terno. 1947.

Bodice: Line bodice with
white silk.



PANTAAS





G12

Black with Floral Print
Terno by Ramon
Valera for Ms. Pacita
de los Reyes-Phillips. 1947.

From the costume
collection of Ms. Pacita
de los Reyes-Phillips.

Pattern for G12
1 page only.

Black with Floral Print
Terno. 1947.

ALAMPAY
(SHOULDER KERCHIEF)

Sleeves and *pañuelo*:
Appliqué floral patterns on
sleeves and *pañuelo*.

Bodice: Line bodice with
black silk.

MANGGAS
(SLEEVE)

CUT TWO

CENTER FRONT (BACK)

PALDA
(SKIRT)

LEFT FRONT
(BACK)

FOLD

SLIT

PALDA
(SKIRT)

RIGHT FRONT
(BACK)

FOLD

SLIT

CENTER FRONT (BACK)

CENTER FRONT FOLD

PANTAAS
(BODICE)

FRONT

PANTAAS
(BODICE)

BACK

ZIPPER

CENTER BACK

USE SAME SKIRT
PATTERN FOR
LINING

1950-1960

In 1949, the sheath or figure hugging silhouette became even more popular. The repercussions of Dior's New Look finally became evident in two dominant silhouettes which would carry over into the early fifties; the sheath or figure hugging style favored by older women, and the bouffant look created by full bellshaped shirred skirts that resembled inverted floral petals.

The sheath was perked up with side drapes, ruffles below the knee or tiers of ruffles swept upward to the back, and flying panels at the side of the skirt. The skirt could also be made interesting with a spiralling peplum on top of a spiralling skirt. The bodice was fitted. The *terno*, now *pañuelo*-less, became a veritable tapestry for all kinds of embellishments such as pearl sequins, long pearl appliqués, and lace eyelets on the sleeves. The *pañuelo*-less *terno* posed a challenge to the creativity of a host of couturiers in the fifties, but among them all, Ramon Valera towered as the consummate designer. Among Valera's major innovations was the use of *babarahin* to stiffen the sleeves.

The bouffant look found expression in the favorite *terno* gowns of debutantes which revived the circular skirt, this time through the use of stiffened petticoats. Soft materials like nylon, chiffon, and organdy, predominantly in pink and other pastel colors, were widely used for draping, flaring, or tiers. Pleats appeared on the side or bottom of the skirt and cummerbunds were sometimes worn.

In the midfifties, the sheath gave way to the pencil cut (1954), a sheath dress with a long torso, and the A-line (1955), a semifitted look with a slight flare in the hemline.

The late fifties ushered in a period of experimentation and innovation. New styles appeared, competing for acceptance by a generation of daring young couturiers and Manila's upper crust socialites. The prevailing styles were still the A-line, now cut like the tunic with the waist coinciding with the bar of the letter; the pencil cut skirt; the Empire waist; the sheath; and the bouffant look or bellshaped skirt.

State functions, fashion ramps, and the whirl of social activity during this period of relative peace and economic prosperity provided the scenario for exquisite *terno* creations by bold designers like Ramon Valera, Pitoy Moreno, Karlos Burgos, Arturo Cruz, Aureo Alonzo, Bert Hernandez, and Christian Espiritu. Their ingenious designs used rich fabrics like brocade, satin, organza, French faille, and chiffon to achieve dramatic effects through skillful drapery, shirring, and pleats.

Skirts could reach the floor or have uneven hemlines, ranging from mid-calf to ankle at the front to floor length at the back, an influence of the Spanish couturier Balenciaga. The train reappeared but was usually of light material like tulle.

Two other changes of the *terno* silhouette took place: the bubble skirt or harem with its hemline gathered and tucked up to form a puffball or bloused effect from the waist to the knee, and the trapeze look modelled after Yves Saint Laurent's design with a free swinging tentshaped back and high belted front.

A typical design of this period was the wedding gown of statuesque movie actress Gloria Romero in 1960: a Valera sheath *terno* in French faille, heavily embroidered with corded Swiss lace. The skirt featured a flounce



61



62

61
Mrs. Luz Banzon-Magsaysay in a *terno* of gossamer fabric with floral patterns. The fabric is shirred in the lower part of the bodice and upper part of the skirt. The lower part of the skirt and the train is cut on the bias. 1950s.



63

62
Norma Serafica in a satin *terno* with beaded floral patterns on the sleeves and tunic. The inner skirt is fitted and flares out at the back. Late 1950s to early 1960s.

63
Lualhati Aldaba-Cojuangco in a *balintawak*. The traditional stripes are present and so is the *tapis*. However, it is stylized to hang from the hips and drape on the side. Late 1950s to early 1960s.

slightly above the knees where a bouquet of flowers caught the veil from a diadem of pearls. The bodice featured a Bertha-like pseudo *pañuelo* reaching up to the shoulders.

Designer's ingenuity showed as well in the popularity of strapless gowns which could be converted into *ternos* simply by sewing on sleeves or adding a *pañuelo* overblouse with its own 1890-inspired butterfly sleeves. Skirts were made reversible or with trains that could be folded over to reveal their equally lavish lining. The *terno* gained added prestige during this period with the patronage of the former first lady, Imelda Romualdez Marcos. She initiated the revival and reinterpretation of traditional styles in the context of the latest European fashion trends.

1952

"This absurd ensemble is now currently being invoked by middle-aged clubwomen with literary aspirations as the genuine Filipino costume. It was in reality, no more Filipino than the *pañuelo*-less *terno* or the bobby-soxers, having been a modernization of the Maria Clara costume, and therefore of questionable purity. The 1920 *traje de mestiza* (its very name indicates its hybrid origins) did not even use much native material, was of foreign aspiration, and stayed for less than a generation. If it had really reflected the national soul, it would surely have been more permanent and changeless like the Japanese *kimono* or the Central European peasant costume. If it is remembered at all fondly these days, it is for purely sentimental reasons.

At any rate the Filipinas of that age, unhampered by our sociological dispositions, wore the *terno* here pictured with great grace and charm, and it is to their undying credit that their loveliness was seldom obscured by its absurdities."

Carmen Guerrero Nakpil
"The Good Old Days" *Weekly Women's Magazine*, February 8, 1952, p. 41

1958

The issue of whether the removal of the *pañuelo* detracted from the integrity of the national costume was not a trifling matter, particularly for the traditional older generation of Filipino women. No less than the Senate ladies convened in a gathering organized by Luisita Rodriguez, the wife of the Senate president, to pass a resolution advocating the use of the *pañuelo* on all formal occasions. The document even stipulated a fine for all the members of the group who did not abide by the resolution. It was signed by all the guests led by the First Lady Leonila Garcia. To dramatize their cause, the ladies came in full *terno* regalia, the *pañuelo* prominently nestling on their shoulders.

Weekly Women's Magazine,
March 14, 1958



G13

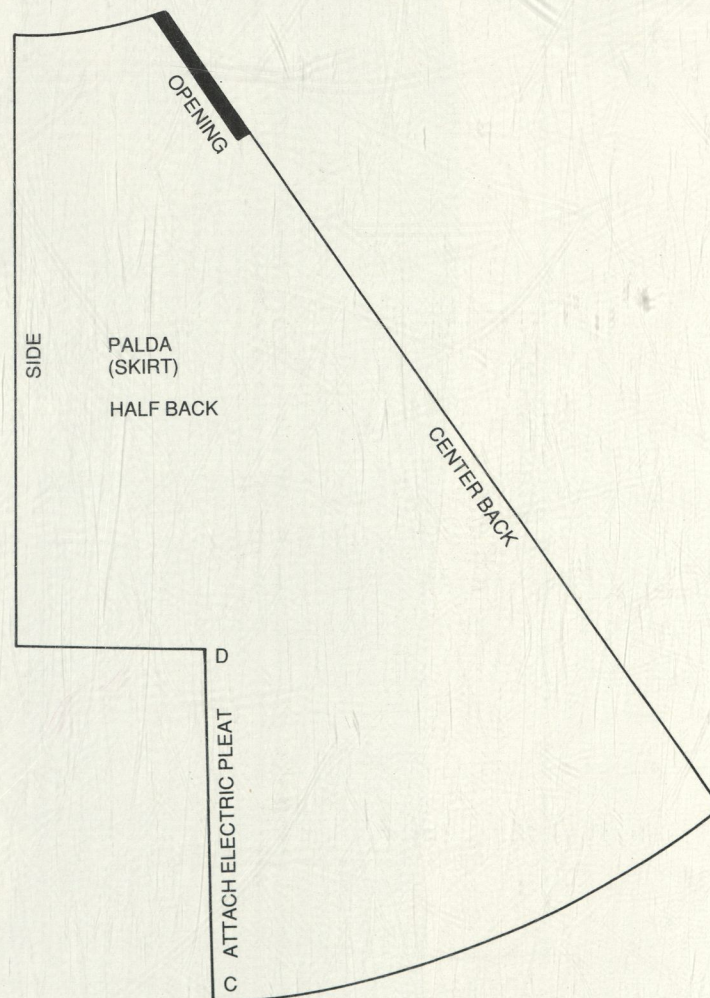
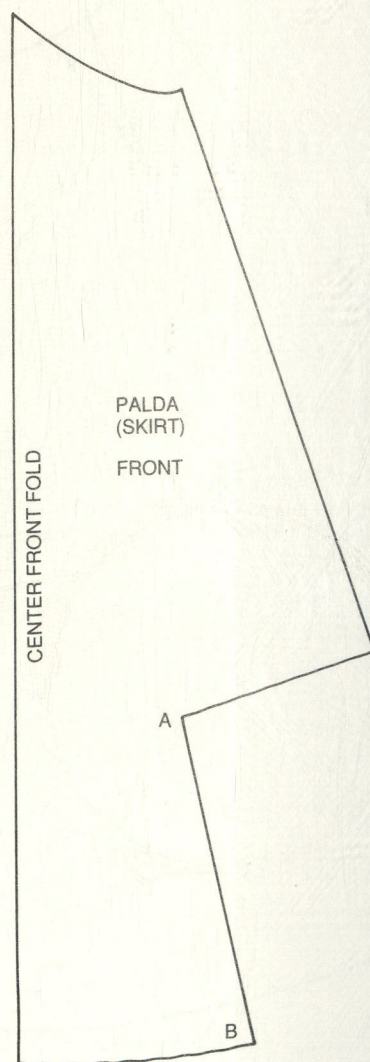
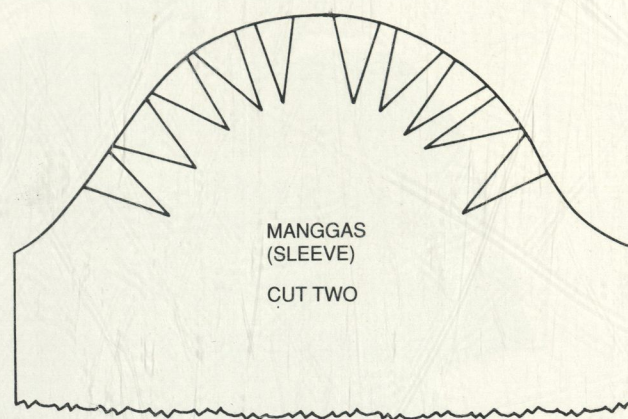
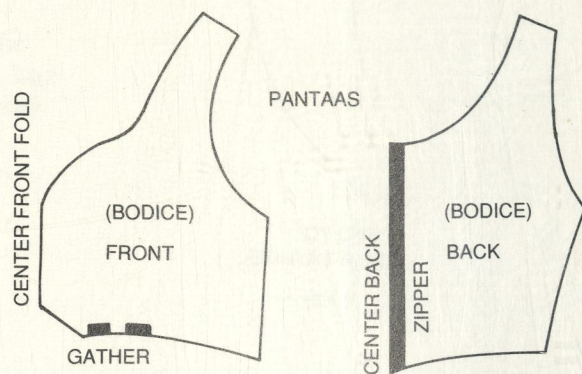
Black Satin and White
Organza Terno. 1950s.

From the costume
collection of Museo ng
Buhay Pilipino.

Pattern for G13
Page 1 of 2 pages.

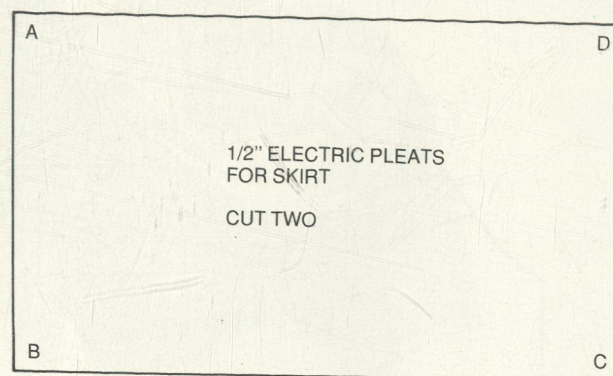
Black Satin and White
Organza Terno. 1950s.

Bodice and Collar: Line
bodice with soft black satin.
Line collar with sized cotton.

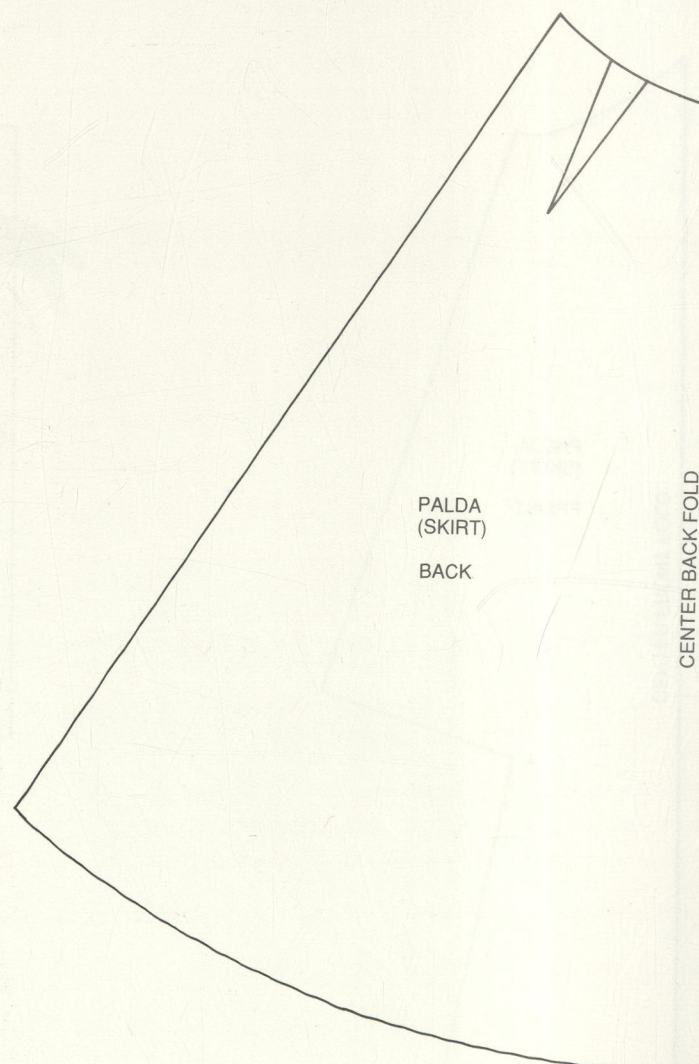
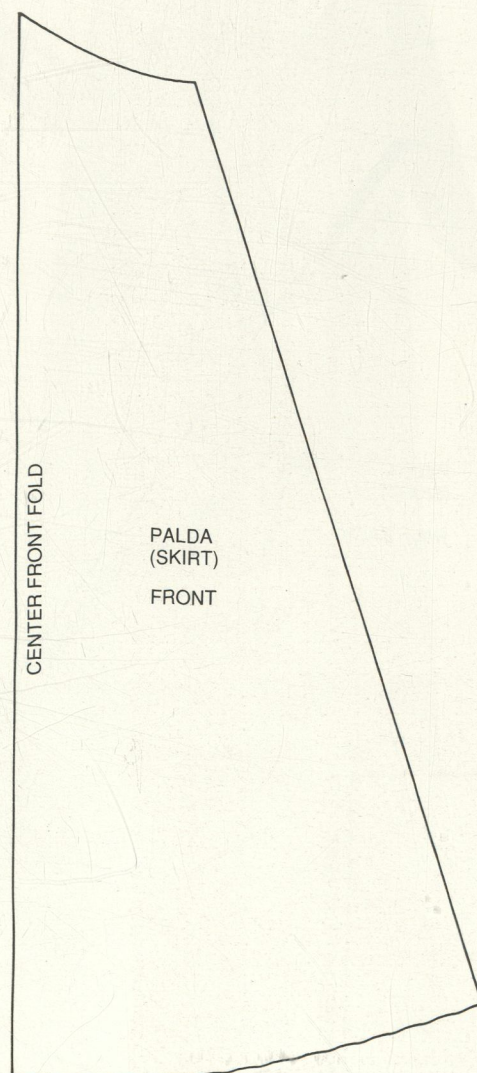


Pattern for G13
Page 2 of 2 pages.

Black Satin and White
Organza *Terno*. 1950s.



KUWELYO
COLLAR (WHITE)
CUT FOUR



G14

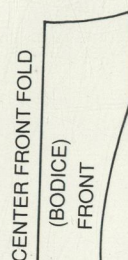
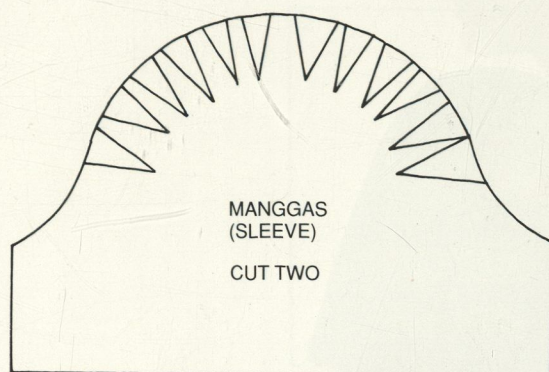
Blue Organza *Terno*
with Silver Floral
Embroidery by Ramon
Valera for Ms. Luz
Banzon-Magsaysay.
1950s-1960s.

From the costume
collection of Ms. Luz
Banzon-Magsaysay.

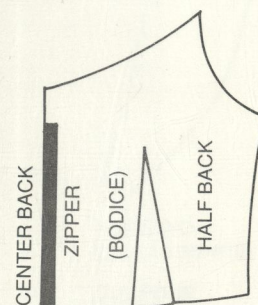


Pattern for G14
Page 1 of 2 pages.

Blue Organza *Terno* with
Silver Floral Embroidery.
1950s-1960s.



PANTAAS

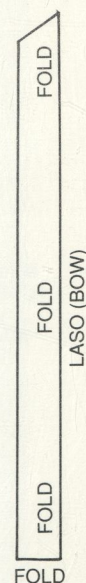
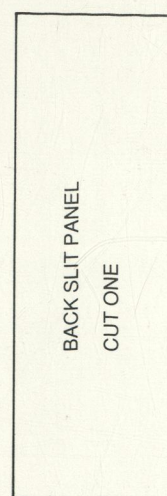
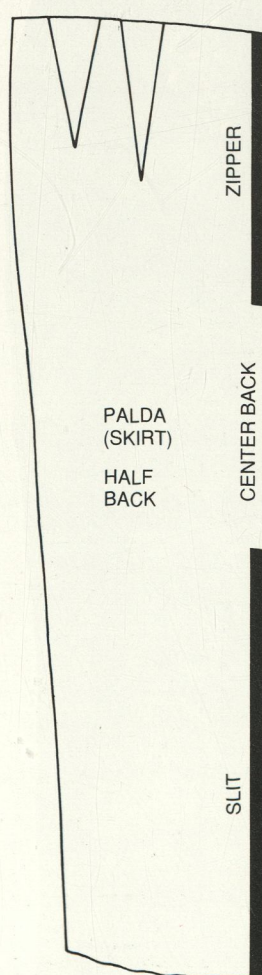
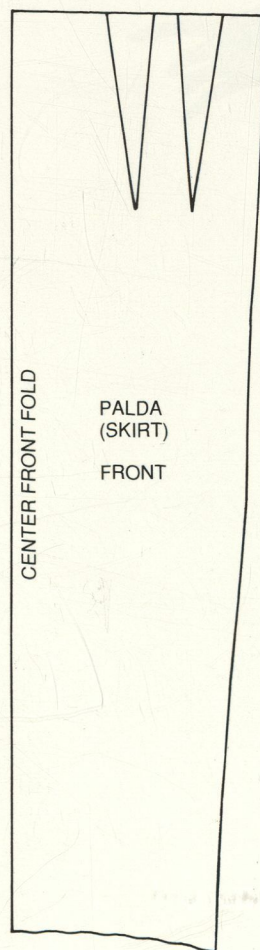


Sleeves and Bodice: Line *terno* sleeves with *cañamazo*. After pleating sleeves, fold each sleeve in 3/8" along pleated edge and to set the fold in place, run a stitch. Face bodice neckline and armhole with fabric cut according to shape. Then attach sleeves to bodice.

Skirt: Attach back slit panel to left side back skirt with right side back skirt over. Face hem of skirt with 1/8" strip of fabric out on the bias.

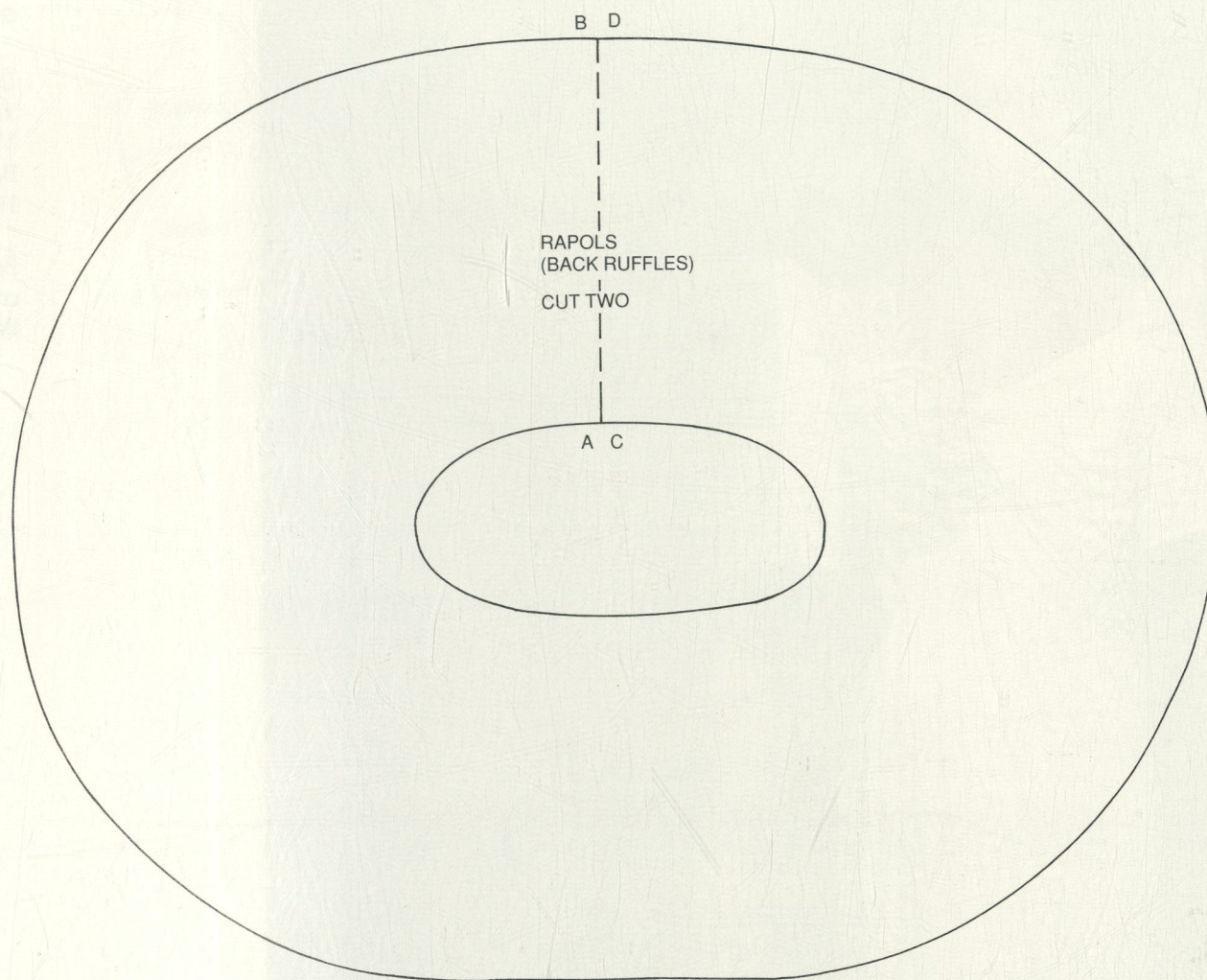
Ruffles: Attach ruffles DC to DC. Gather ruffles evenly A to C and C to E. Attach ruffles from top edge of back bodice to bottom edge of skirt on both sides of center back.

Trim: Attach ribbon on top edge of left back bodice and sew on hook to attach to right back bodice.

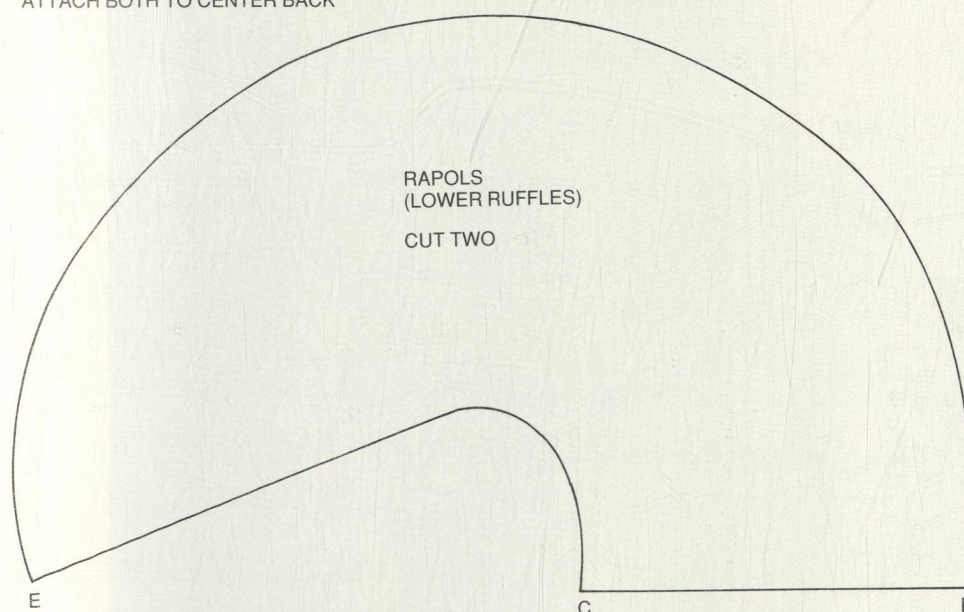


Pattern for G14
Page 2 of 2 pages.

Blue Organza *Terno* with
Silver Floral Embroidery.
1950s-1960s.



MAKE 2 SETS OF RUFFLES
GATHER A TO C & C TO E &
ATTACH BOTH TO CENTER BACK





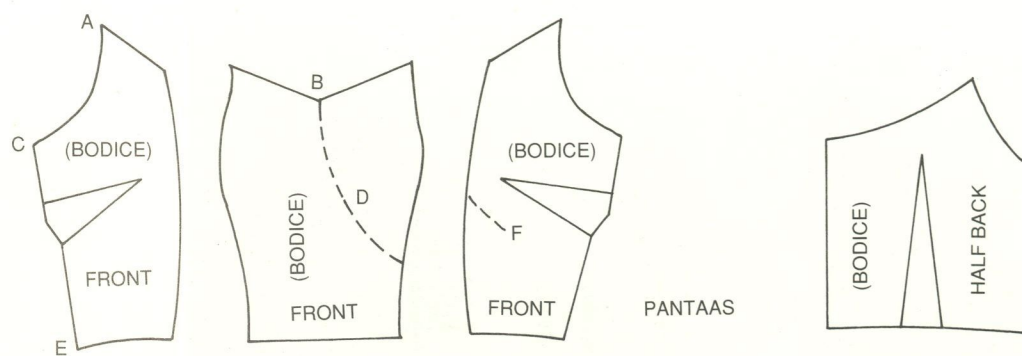
G15

Draped White Jersey
Terno by Ramon
Valera for Ms. Luz
Banzon-Magsaysay.
1950s-1960s.

From the costume
collection of Ms. Luz
Banzon-Magsaysay.

Pattern for G15
Page 1 of 2 pages.

Draped White Jersey *Terno*.
1950s-1960s.

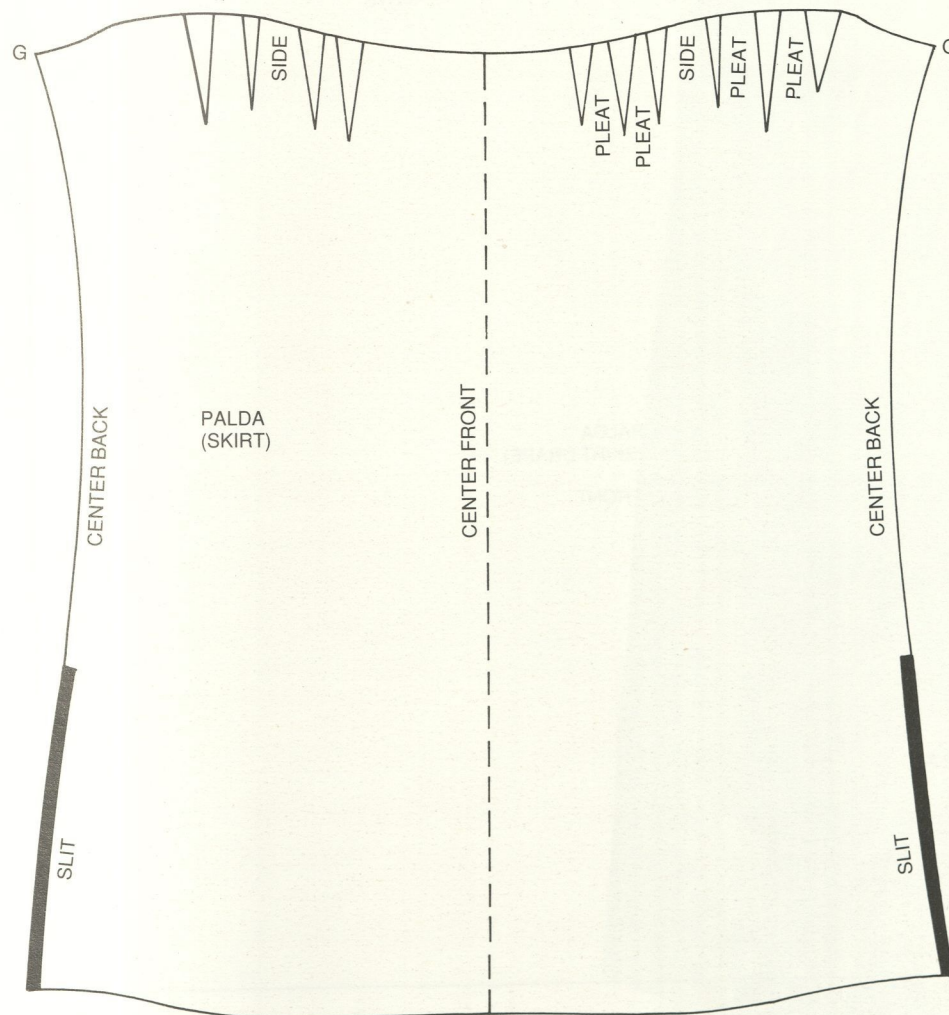
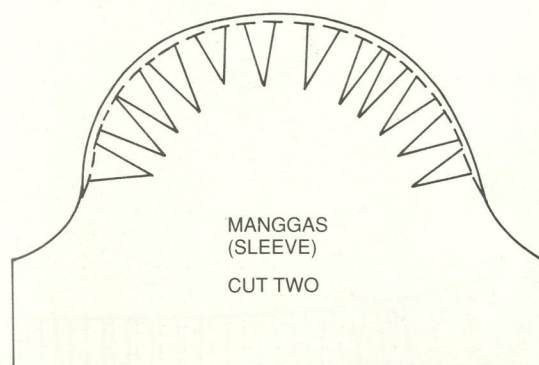


Bodice: Line bodice. Face neckline and armhole.

Sleeves: Before attaching finished sleeves, fold in pleated section of sleeves 3/8" and sew on to set in place.

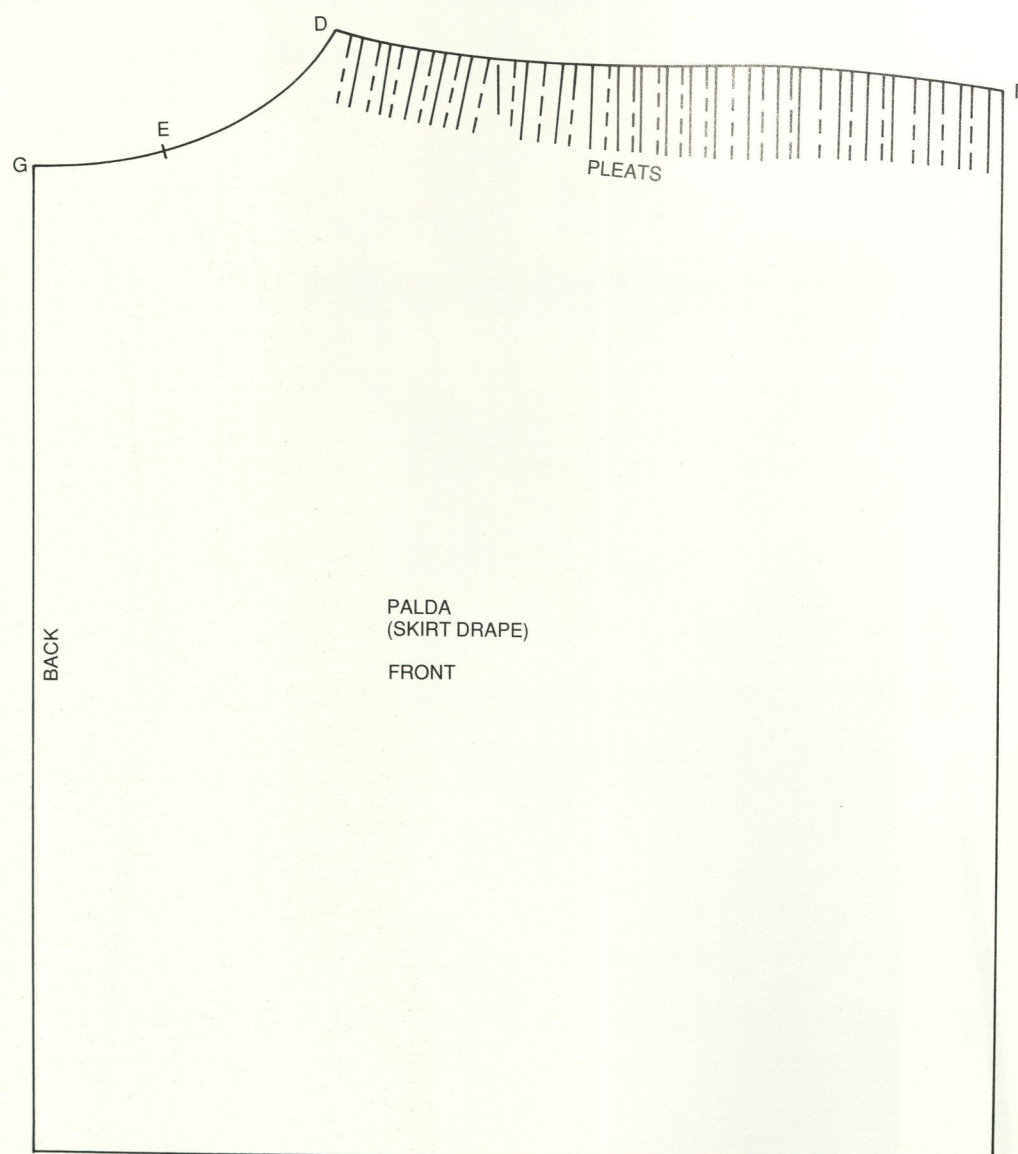
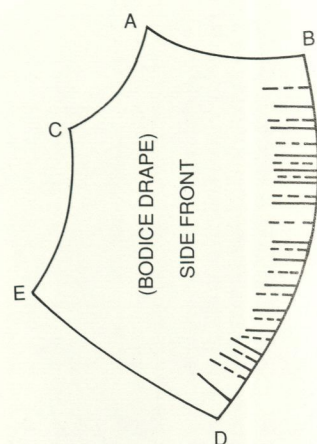
Skirt: Keep skirt pleats on front right and back left open.

Draping: After sewing bodice to skirt, attach draping to gown. Attach side front bodice draping to bodice C to C, A to A, and B to B. Attach skirt draping D to D, F to F, E to E.



Pattern for G15
Page 2 of 2 pages.

Draped White Jersey *Terno*.
1950s-1960s.



G16

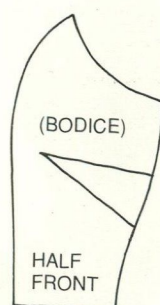
Black Moire Taffeta
Terno with Leaf
Appliqué by Ramon
Valera. 1950s-1960s.

From the costume
collection of Dr.
Eleuterio Pascual.

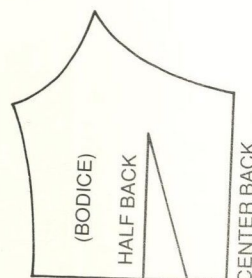
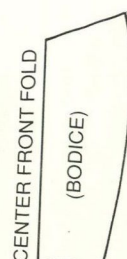


Pattern for G16
1 page only.

Black Moire Taffeta Terno
with Leaf Appliqué.
1950s-1960s.

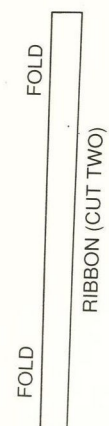
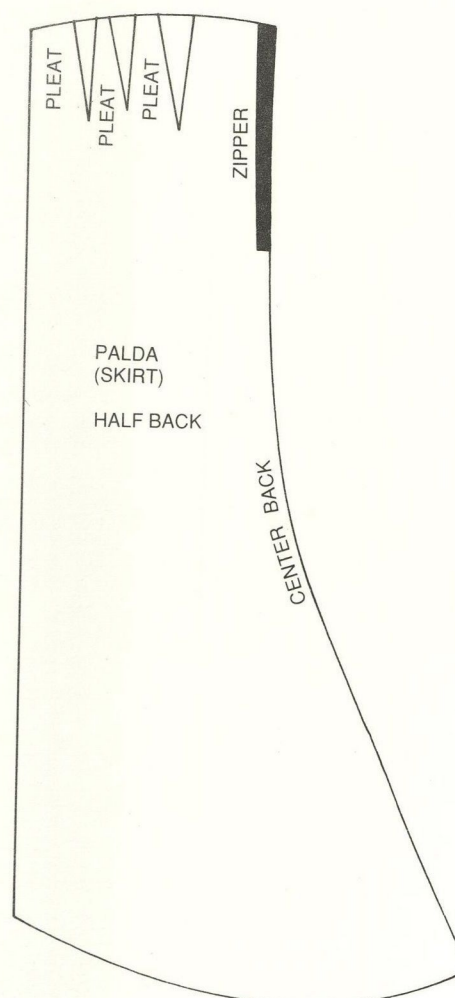
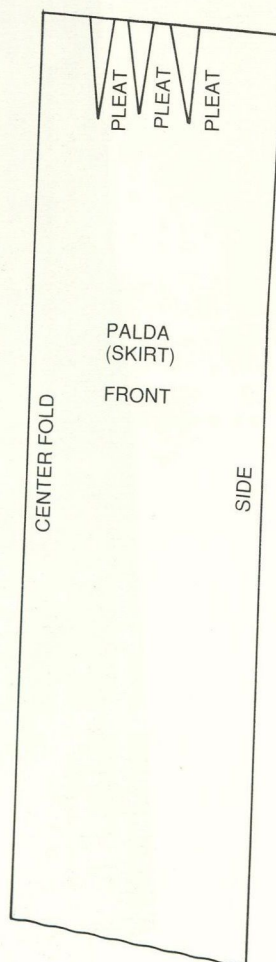
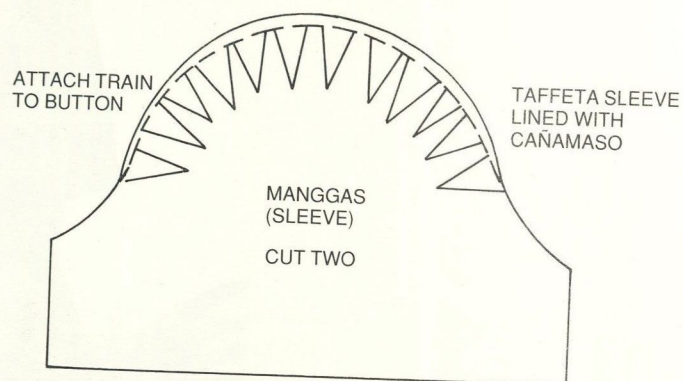
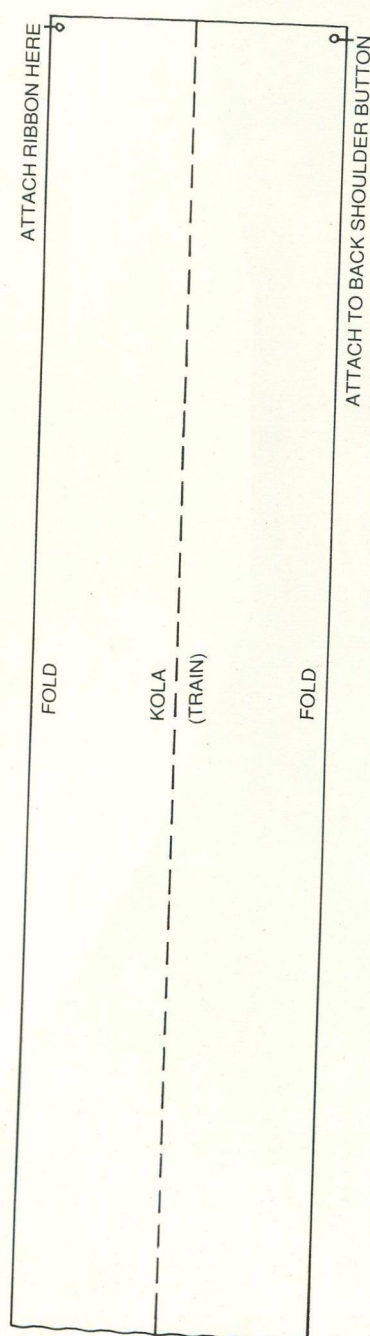


PANTAAS NG PALDA



Sleeves: Line with
cañamazo.

Bodice, Skirt, and Train:
Line bodice, skirt, and train
with black *pelon*. Attach bow
on top corner of train and
attach right corner to
shoulder back of gown.
Attach button on left
shoulder back and
corresponding button loop
on top left corner of train.



G17

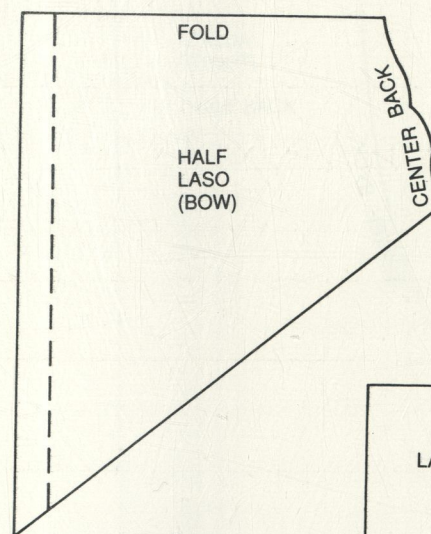
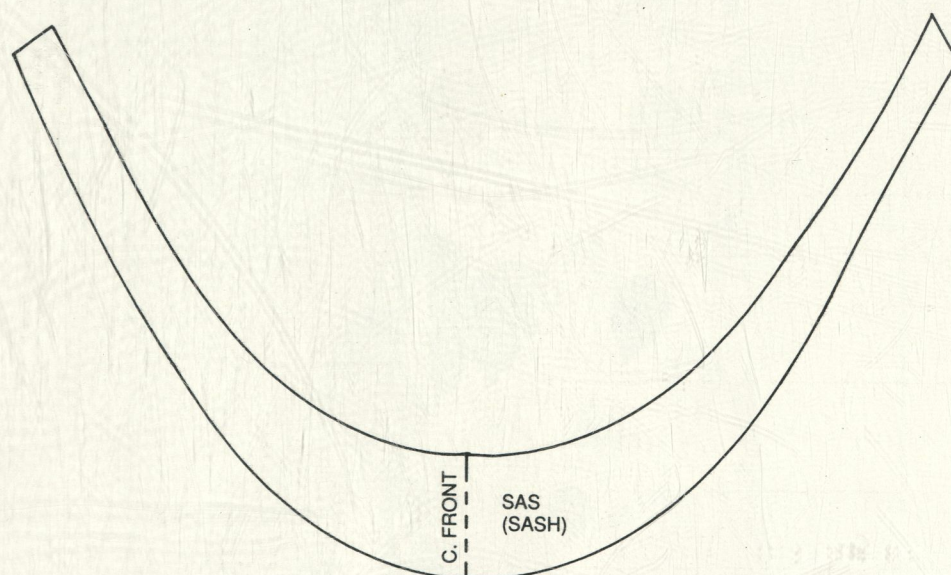
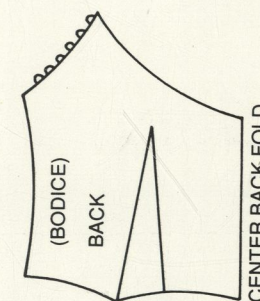
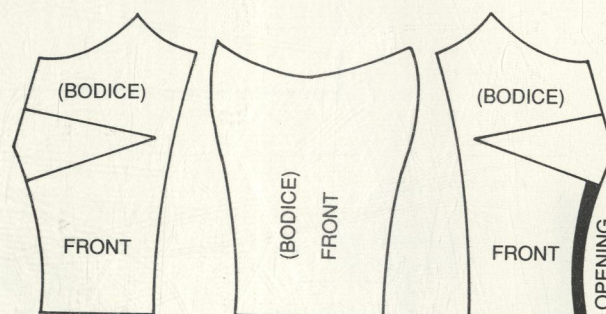
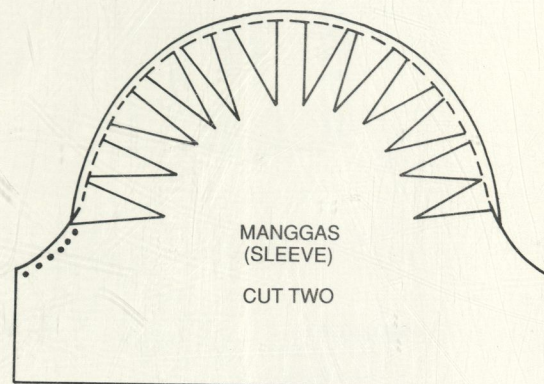
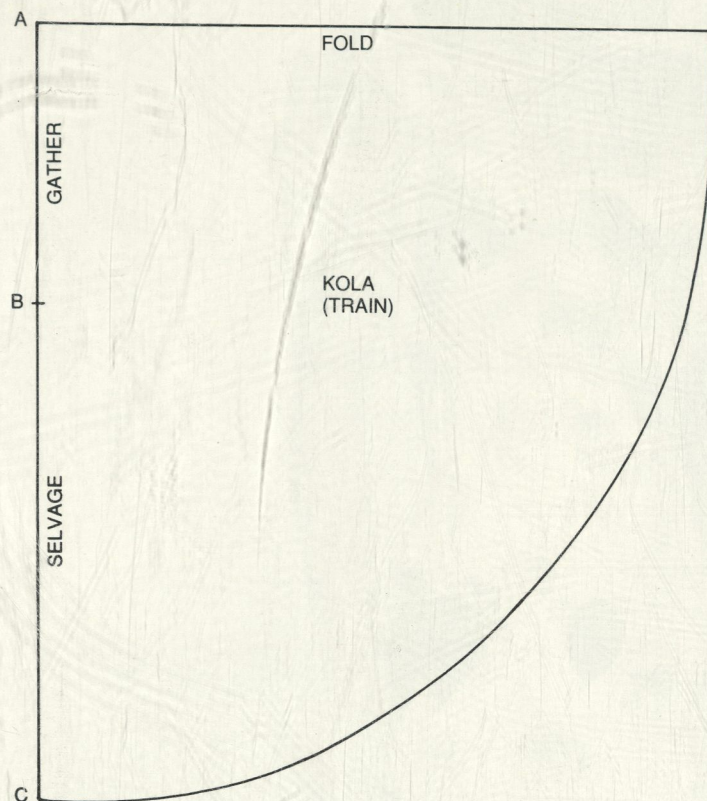
White Shantung *Terno*
with Pink, Magenta,
Gray, and Purple
Prints. 1950s-1960s.

From the costume
collection of Dr.
Eleuterio Pascual.



Pattern for G17
Page 1 of 2 pages.

White Shantung *Terno* with
Pink, Magenta, Gray, and
Purple Prints. 1950s-1960s.



Sleeves: Attach 6 pieces
5/8" covered buttons on
right sleeves as marked on
pattern. Attach
corresponding button loops
on armhole. Make sure
zipper leads to sleeve
buttons and loops.

Petticoat for Train: Sew
ends of each petticoat strip
together, e.g., BD to BD, FH
to FH, etc. Gather IJ to full
width of CD and seam both
edges together. Repeat
procedure to complete
petticoat. Gather AB to 11"
and attach BAB of petticoat
to center back skirt BAB.

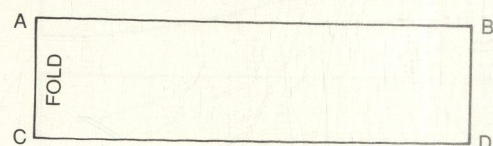
Sash: Interline sash with
sized cotton. Fray edges of
bow to 1" length as
decorative finish.

Pattern for G17
Page 2 of 2 pages.

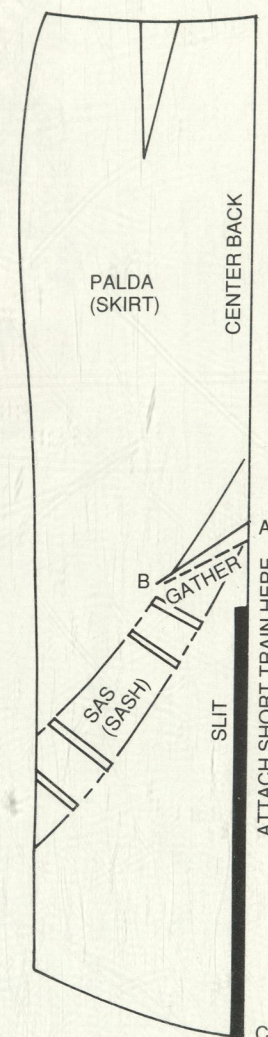
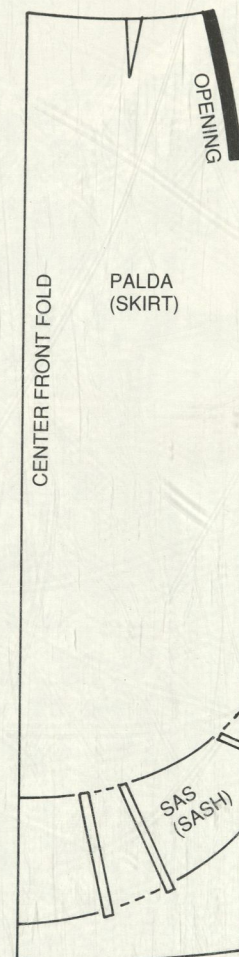
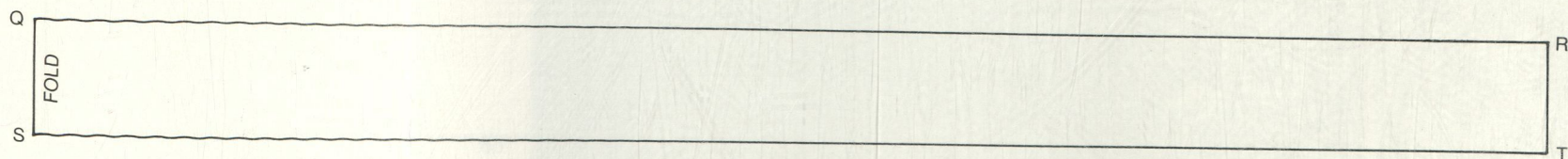
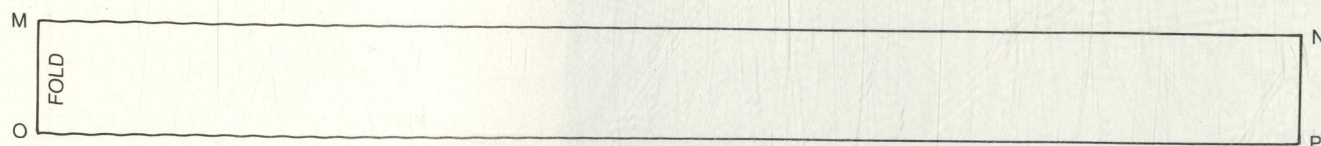
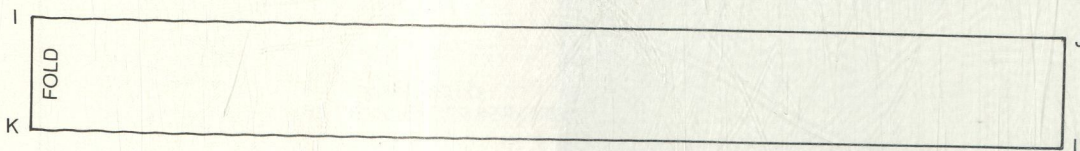
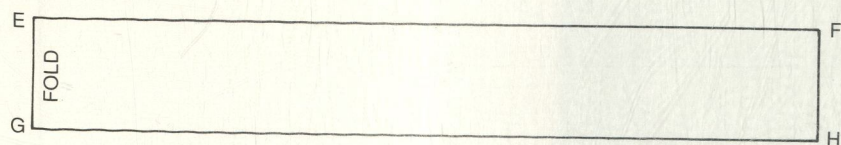
White Shantung *Terno* with
Pink, Magenta, Gray, and
Purple Prints. 1950s-1960s.

PAÑUELO
(SHOULDER KERCHIEF)

PETIKOT NG KOLA
(TRAIN PETTICOAT)



GATHER A TO B 11 INCHES
GATHER E TO F
AND ATTACH TO CD
(REPEAT PROCEDURE ON OTHER TIERS)





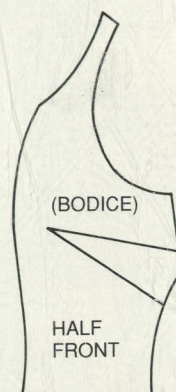
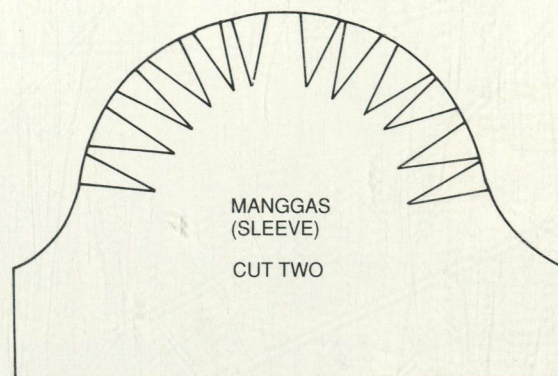
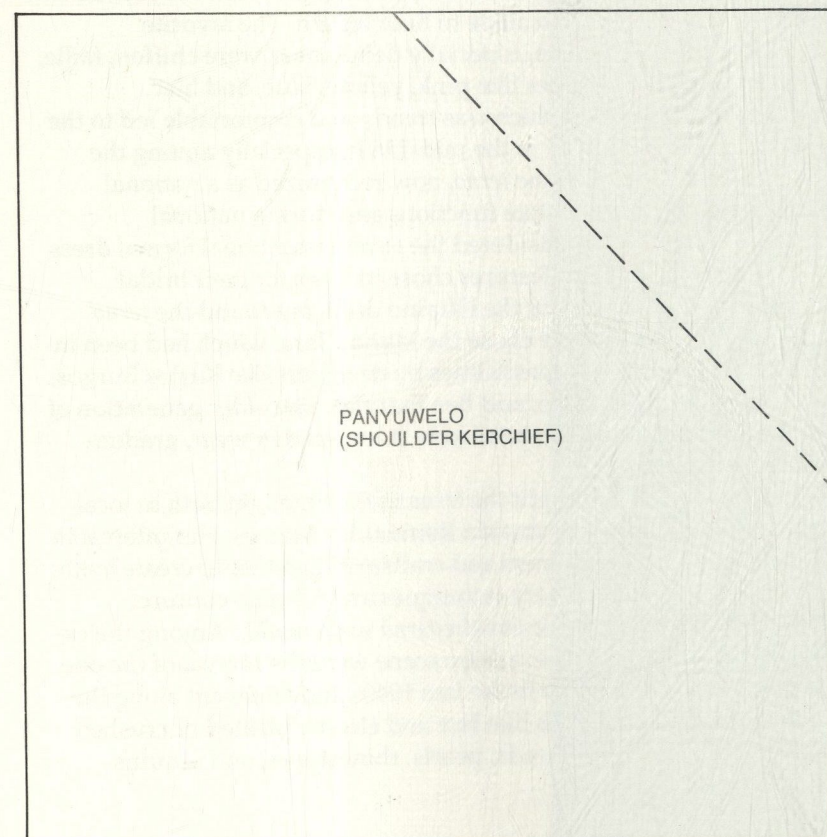
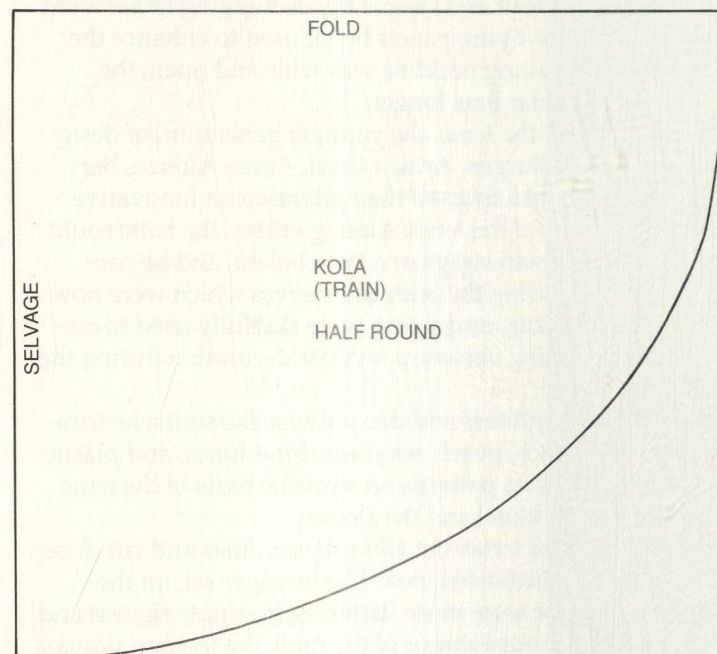
G18

Printed Blue and
White *Terno* by Ramon
Valera. 1950s-1960s.

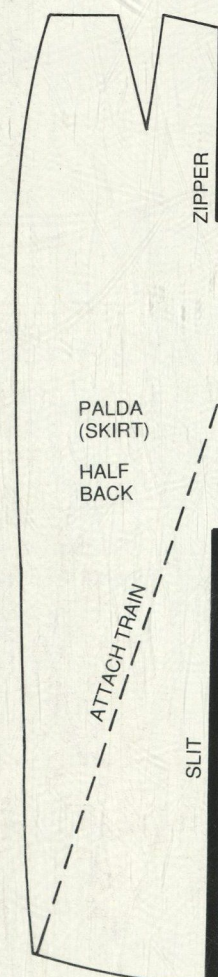
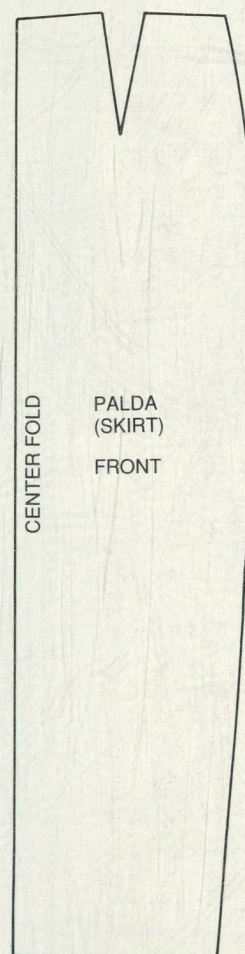
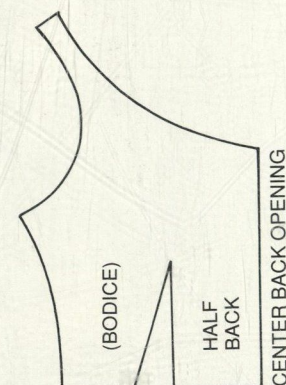
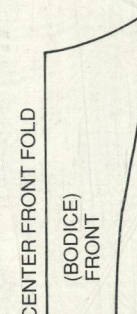
From the costume
collection of Dr.
Eleuterio Pascual.

Pattern for G18
1 page only.

Printed Blue and White
Terno. 1950s-1960s.



PANTAAS



Lining: Line sleeves and *pañuelo* with *cañamazo*, bodice and skirt with light cotton. Line train with satin.

Decor: Applique' on white silk printed leaf and floral patterns on the lower portion of sleeves, *pañuelo*, and train.

1960-1970



64



65

64 Conchitina Sevilla in a modern Maria Clara (1st from left), Imelda Romualdez-Marcos (3rd from left) in a *terno* with a spray of flowers on her bodice, Chona Recto (4th from left) in a *terno* with a light colored bodice and dark skirt. Mrs. Leonila Garcia (9th from left) in a dark colored *terno* with floral patterns on the sleeves and lower portion of the skirt. Early 1960s.

65 Women in the Filipina dress: Maria Clara and *terno*. 1960s.

In the 1960s, local fashion closely followed the rapidly changing Western silhouette. The influences of the dominant silhouettes of the late fifties, such as the A-line, the Princess Cut, the Empire Cut, the sheath, the pencil cut, the high waist, and the sack look still lingered during the early years of the decade. Clean and simple figure hugging *ternos* were in vogue, with pleats, drapes, or flying panels being used to enhance the otherwise stark lines. The prevailing neckline was wide and open; the decollete deeper; and the shoulder line, longer.

Having mastered the form of the *terno*, the younger generation of designers like Pitoy Moreno, Karlos Burgos, Arturo Cruz, Aureo Alonzo, Bert Hernandez, and Christian Espiritu focused their attention on innovative treatments and embellishments of the *terno*. Among others, the *terno* could be a strapless gown, have spaghetti straps or a false bolero, and be converted into a *terno* simply by adding the butterfly sleeves which were now above the elbow. Pleating, shirring, or draping were skillfully used to create stunning effects. Handpainting became a favorite decoration during the early 1960s.

Toward the mid-1960s, other glitters and decorations like soutache trimming, machine embroidery, beads, pearls, sequins, rhinestones, and plastic bangles were used to trace intricate patterns on strategic parts of the *terno* like the hem, the bodice, the neckline, and the sleeve.

The older generation preferred *ternos* cut along classic lines and cut close to the figure to give them a sophisticated look. The younger set, on the other hand, went for clothes that were more flattering to supple figures and legs. The mid-1960s marked the appearance of the mini, the fashion symbol of the era, which focused more attention on the legs and feet. For formal clothes, skirt length varied from ankle to floor length. The favorite materials for the younger people, especially debutantes, were chiffon, faille, silk, and organza in pastel shades like pink, yellow, blue, and lilac.

The preference for clothing which was trendy and comfortable led to the waning of the *terno's* popularity in the mid-1960s, especially among the younger generation. However, the *terno*, now recognized as a national dress, continued to be worn in state functions and during national holidays. Some women who considered the *terno* a traditional formal dress flattering to their fragile Malay features chose its lines for their bridal gowns. Others who still opted for the Filipino dress but found the *terno* cumbersome and uncomfortable chose the Maria Clara, which had been interpreted in a way to suit new sensibilities by designers like Karlos Burgos, Christian Espiritu, Pitoy Moreno, and Ben Farrales. The older generation of women still enamoured with the *terno* wore it for Sunday wear, graduations, and family reunions.

But the personality who brought the *terno* to the limelight both in local and international functions was Imelda Romualdez Marcos. Her interest in the Filipina dress brought designers and craftsmen together to create *ternos* showcasing traditional embroidery techniques and Filipino couture.

In the late 1960s, attempts to revive the *terno* were made. Among the experiments which appeared in the fashion scene were the revival of the one sleeved *terno* which was popular in the late 1940s and *ternos* cut along the *serpentina* line, utilizing materials like lace and electric pleated or crushed chiffon and embellishments of beads, pearls, rhinestones, and sequins.

G19

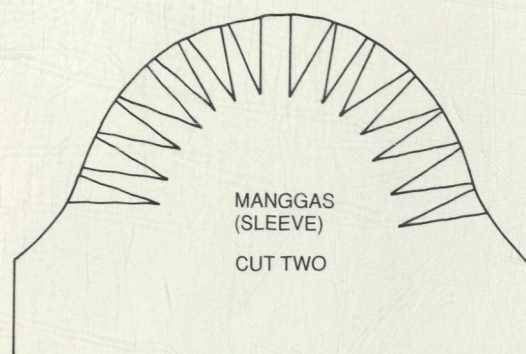
White Taffeta *Terno*
with Beaded Decor.
1960s.

From the costume
collection of Dr.
Eleuterio Pascual.

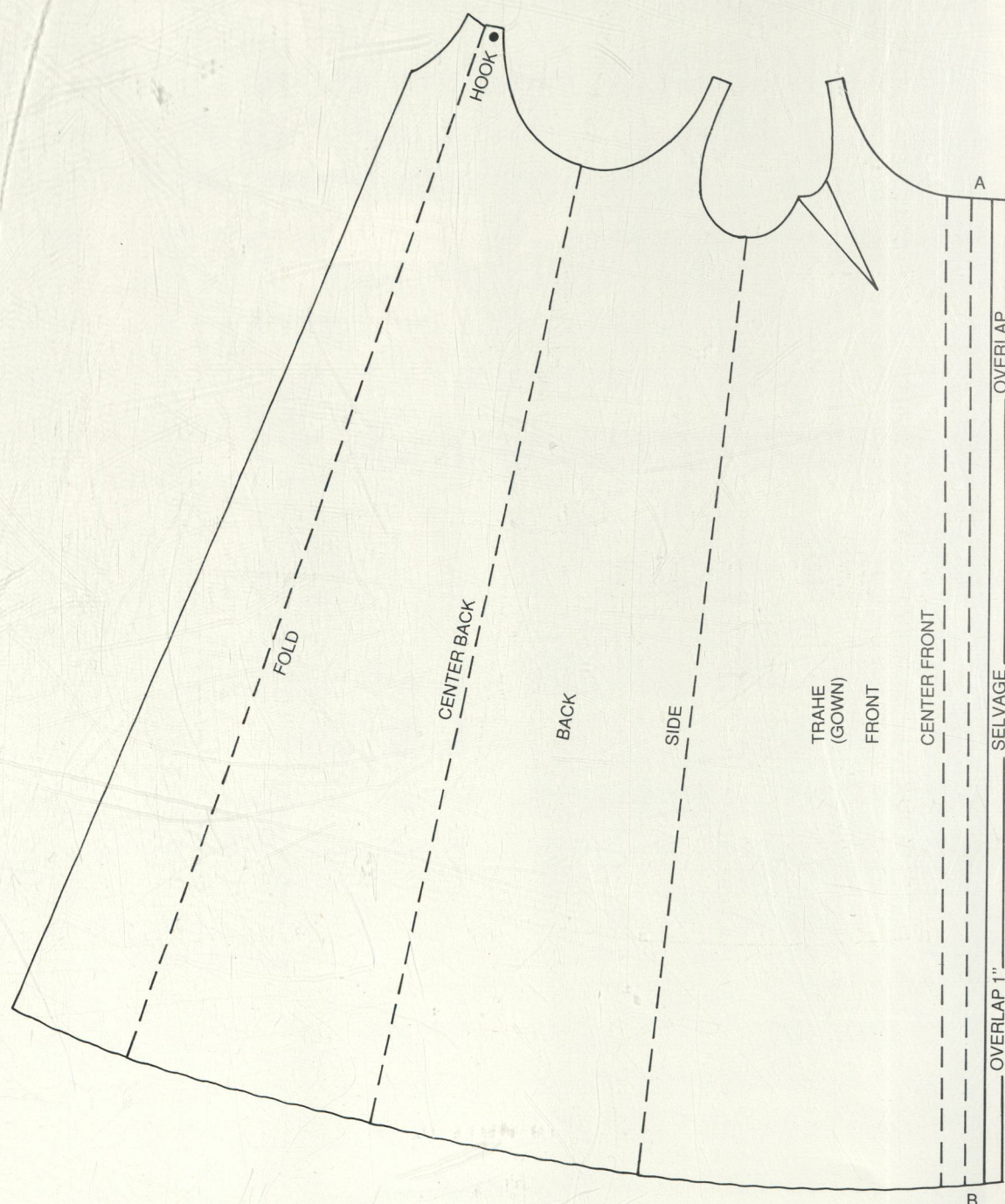


Pattern for G19
Page 1 of 2 pages.

White Taffeta *Terno* with
Beaded Decor. 1960s.

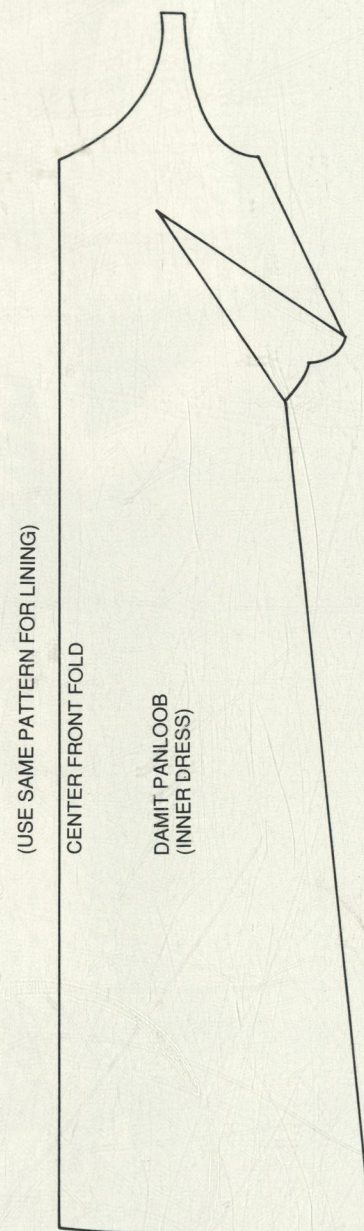
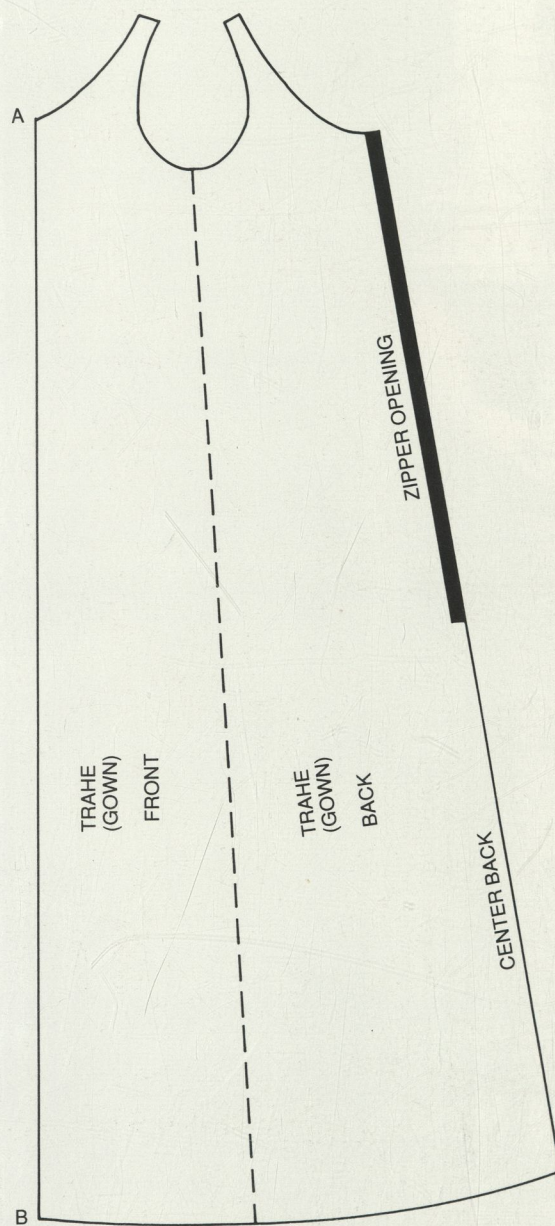
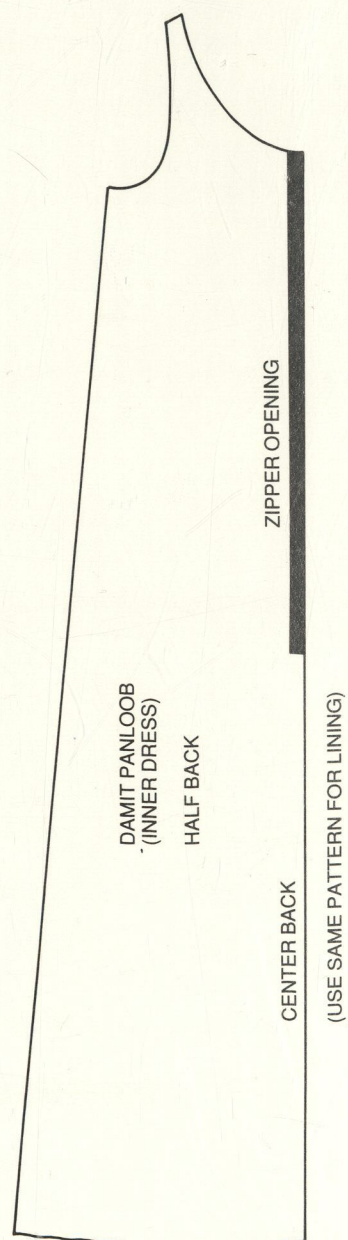


Outer Gown and Inner
Dress: Line inner gown with
sized cotton. Sew together
outer gown pieces and
attach to center back of
inner gown. The free end of
outer gown overlaps with
other half of gown and
conceals inner center back.



Pattern for G19
Page 2 of 2 pages.

White Taffeta *Terno* with
Beaded Decor. 1960s.





G20

White Fully Beaded
Terno by Ramon
Valera. 1960s.

From the costume
collection of Dr.
Eleuterio Pascual.



G20

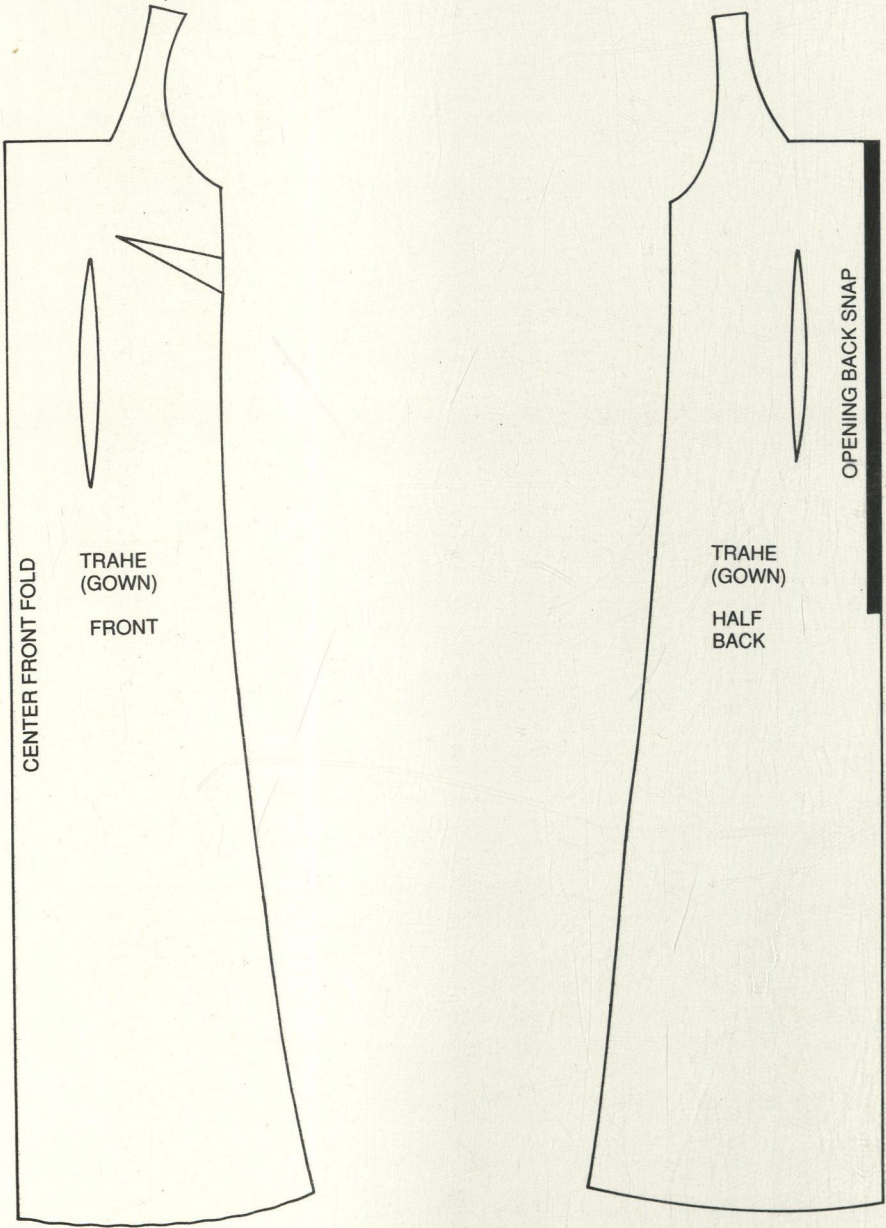
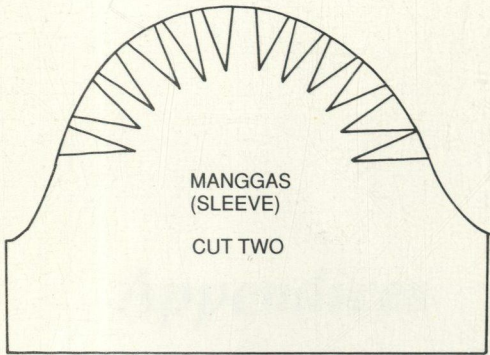
White Fully Beaded
Terno by Ramon
Valera. 1960s.

From the costume
collection of Dr.
Eleuterio Pascual.

Pattern for G20
1 page only.

White Fully Beaded *Terno*.
1960s.

Beadwork: For beadwork on gown and sleeves, use heavy tulle. Line sleeves with *cañamazo* and skirt with marquisette.



Appendices



G21

Embroidered *Piña*
Camisa. Circa
1830-1840.

From the costume
collection of Ms.
Milagros Enriquez.

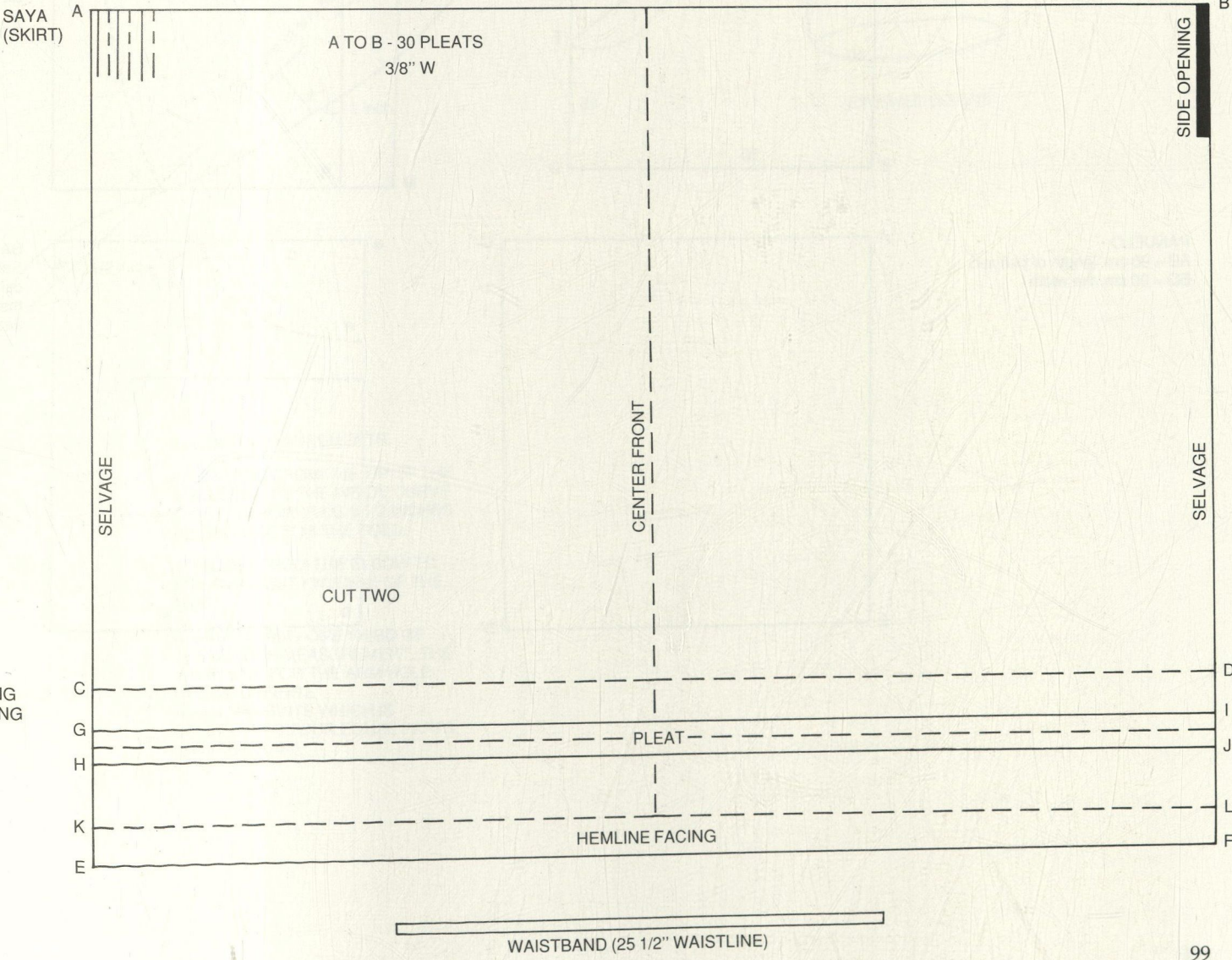
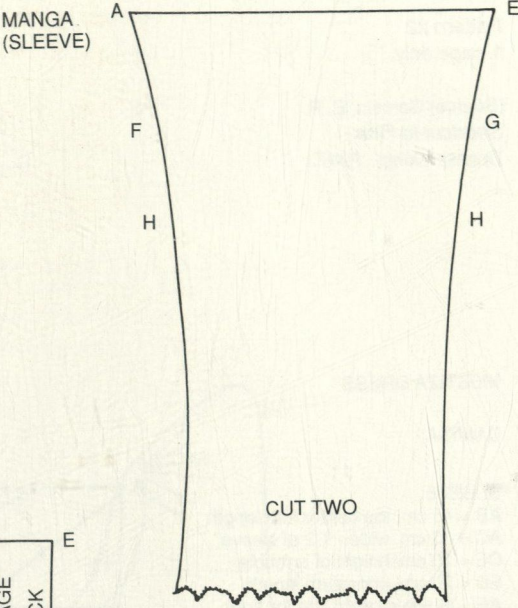
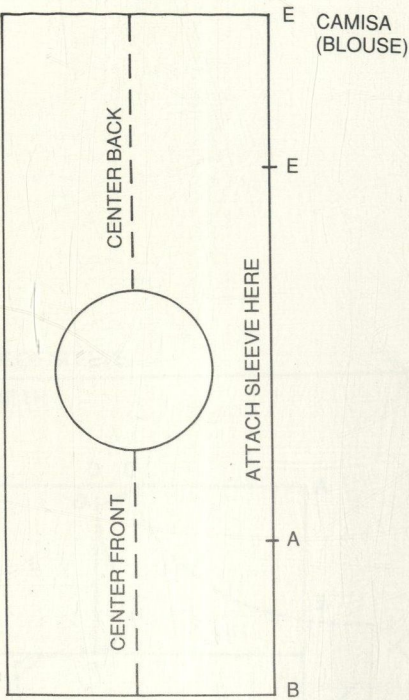
Striped Yellow and
Green Silk *Saya*. Circa
1860-1870.

From the costume
collection of Mr.
Ramon S. Villegas.

Pattern for G21
1 page only.

Embroidered *Piña Camisa*.
Circa 1830-1840.

Striped Yellow and Green
Silk *Saya*. Circa 1860-1870.



KE - LF - 1ST HEMLINE FACING
CE - DF - 2ND HEMLINE FACING
FOLD OVER J TO I & H TO G
FOR SKIRT PLEAT

Pattern 22
1 page only.

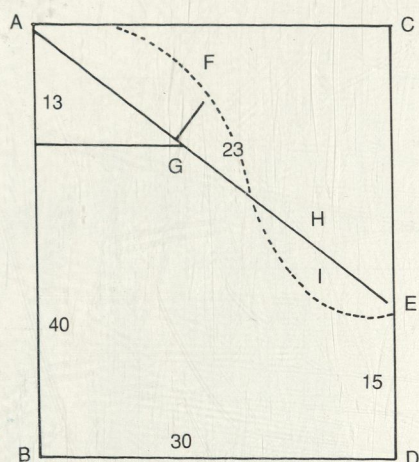
(Source) Gorosin, E. R.
*Shortcut to Fine
Dressmaking*, 1947.

MESTIZA DRESS

CAMISA:

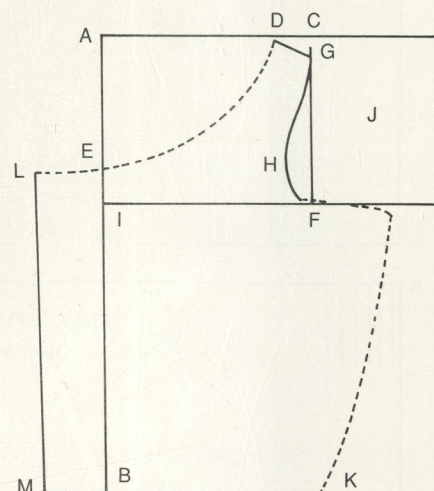
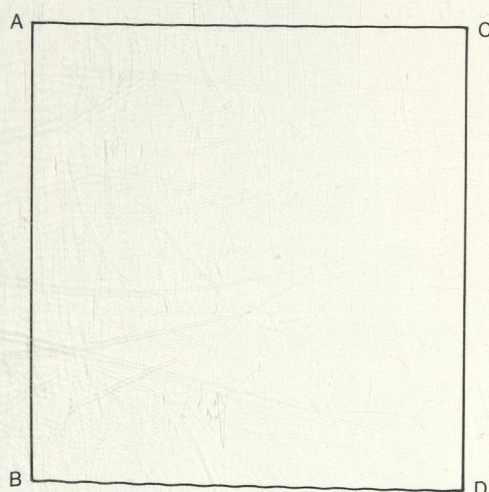
SLEEVE:

AB = 45 cm. top center fold length
AC = 33 cm. wide - 1/2 of sleeve
CE = 23 cm. height of armhole
ED = 20 cm. underarm length
AE = Guide straight line for arm
AG = 1/2 of straight line GE
FG = 3 cm. base of crooked line
straight line
HI = 1 cm. below straight line



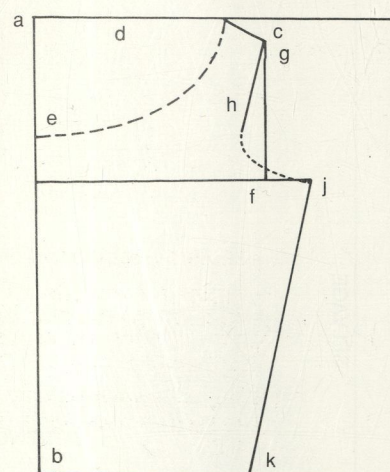
PAÑUELO:

AB = 90 cm. length of pañuelo
BD = 90 cm. the width



FRONT BLOUSE:

AB = front length center fold
AC = 1/4 of chest plus 2 cm.
AD = 14 cm. side neckline
AE = 14 cm. front neck
CF = 18 cm. armhole line
GH = 10 cm. armblade guide
CG = 1 1/2 cm. height of shoulder line
IJ = 1/4 of bust plus 2 cm.
BK = 1/4 of waist plus 2 cm.
BL = 6 cm. = BM additional allowance
(front) for neckhole pleats
HJ = blade of armhole



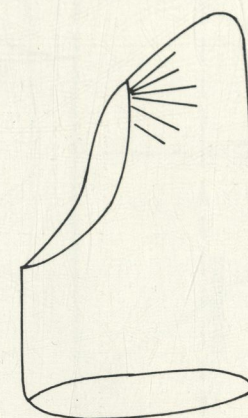
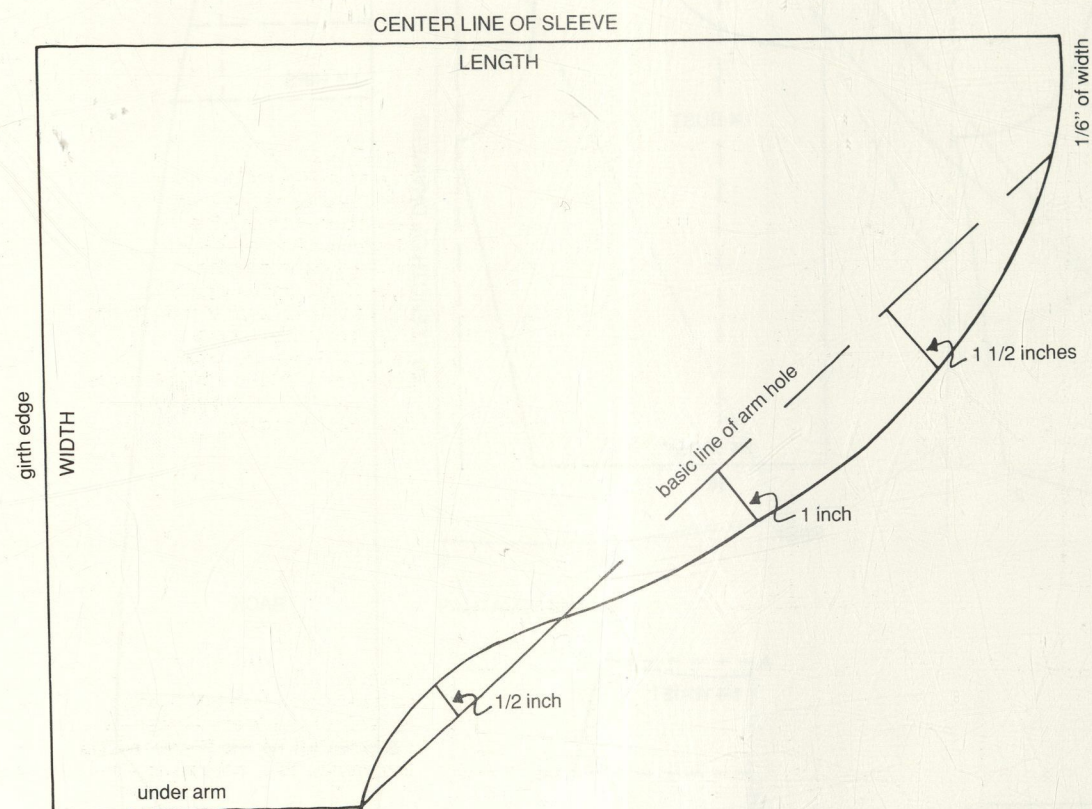
BACK BLOUSE:

Same as front blouse except back
center fold which is not cut open like
the front. Back neck is 12 cm. and bust
and waist measure have no addition.

Pattern 23
1 page only.

(Source) Foster, F.C. Mrs.
*Foster's Practical
Dressmaking*. 1954.

FILIPINA DRESS SLEEVE
(DRAFTING PATTERN)



FINISHED SLEEVE

NOTE - MODIFY THE GIRTH EDGE
OF THE SLEEVES TO ANY DESIRED
SHAPE OR STYLE.

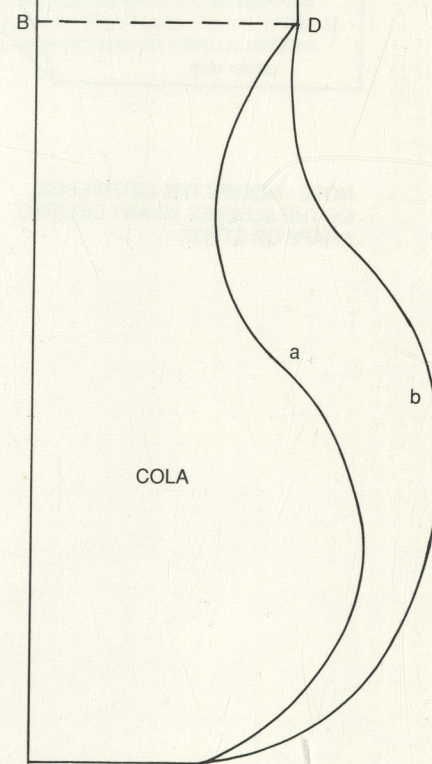
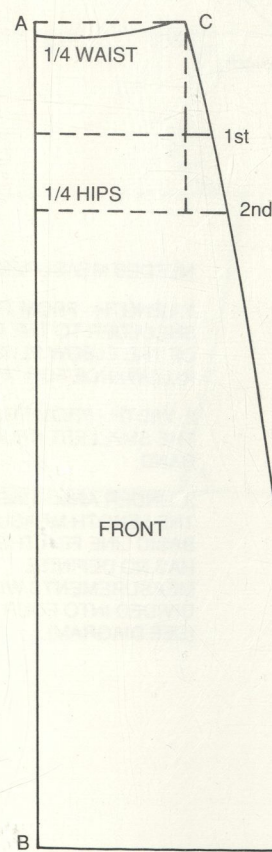
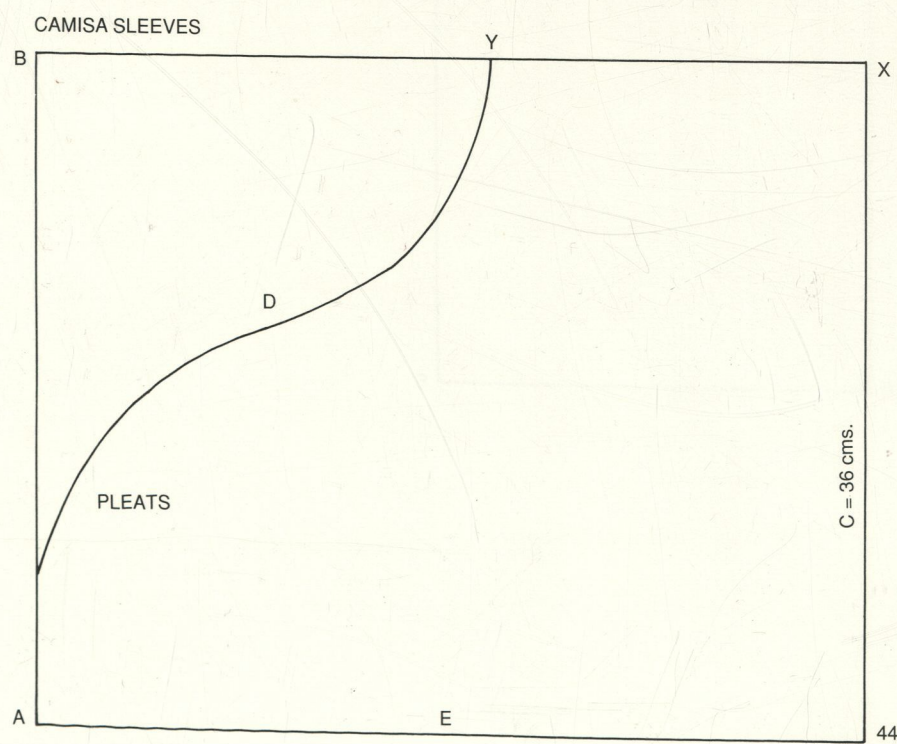
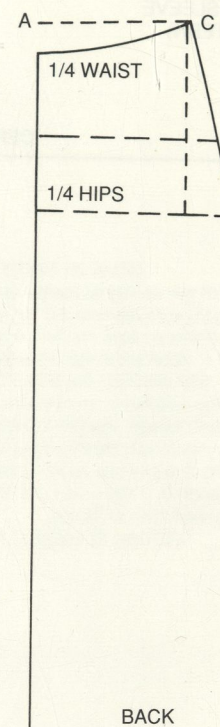
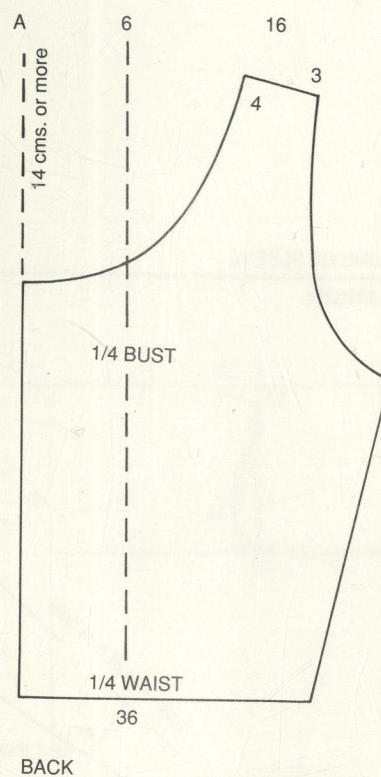
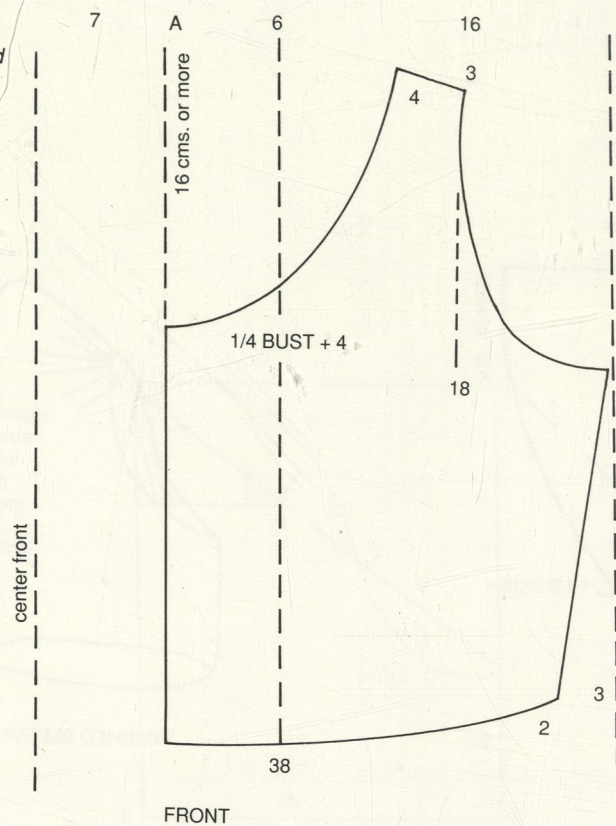
NEEDED MEASUREMENTS

1. LENGTH - FROM THE TIP OF THE
SHOULDER TO THE INSIDE CURVE
OF THE ELBOW PLUS 6 1/2 INCHES
ALLOWANCE FOR THE FOLD.
2. WIDTH - FROM THE ELBOW TO
THE SMALLEST KNUCKLE OF THE
HAND.
3. UNDER ARM - ONE THIRD OF
THE LENGTH MEASUREMENT. THE
BASIC LINE FOR THE ARM HOLE
HAS NO DEFINITE
MEASUREMENTS WHICH IS
DIVIDED INTO FOUR EQUAL PARTS.
(SEE DIAGRAM).

Pattern 24
Page 1 of 3 pages.

(Source) Fernandez,
Margarita *Modern
Dressmaking Principles and
Methods*. 1969.

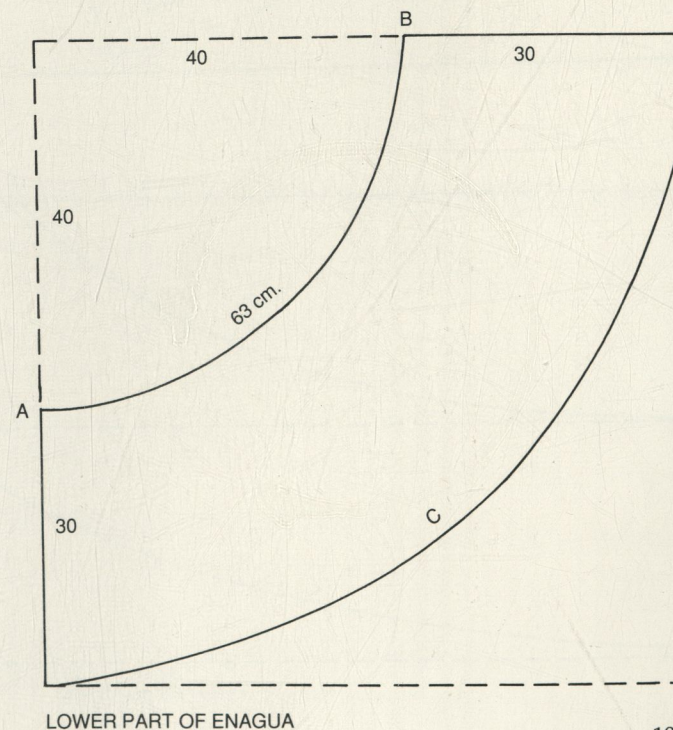
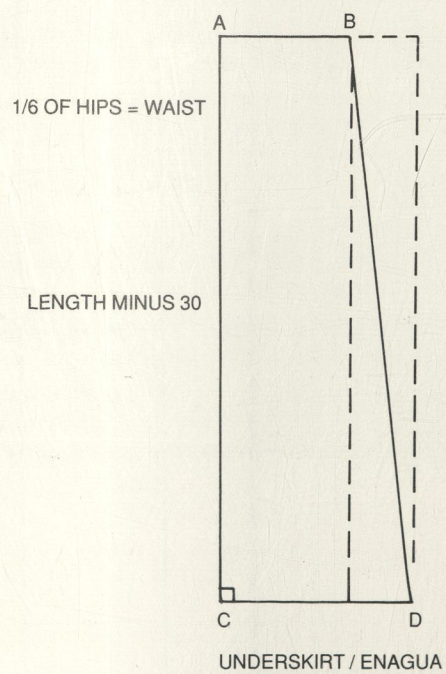
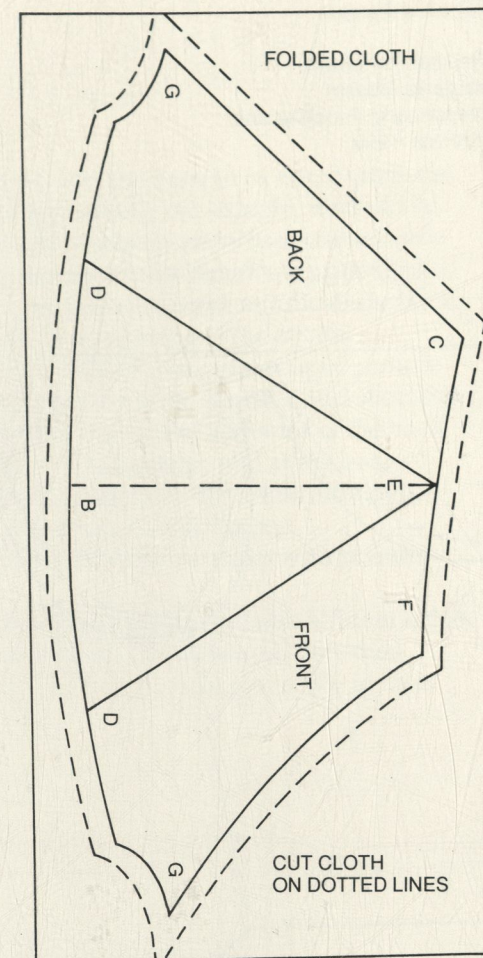
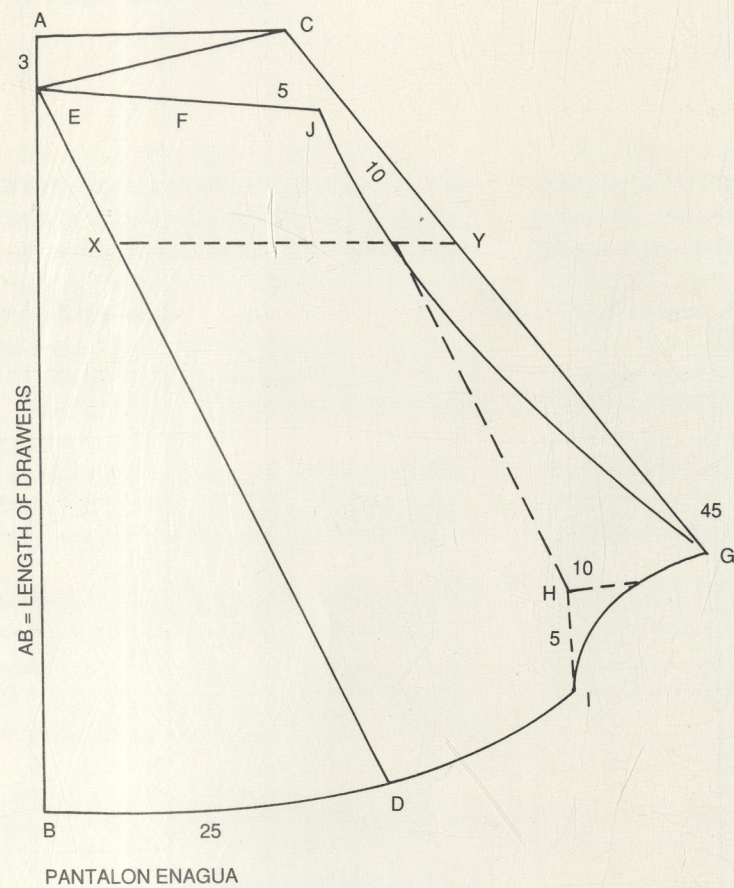
THE FILIPINA DRESS
c.1935



SKIRT FOR THE FILIPINA DRESS

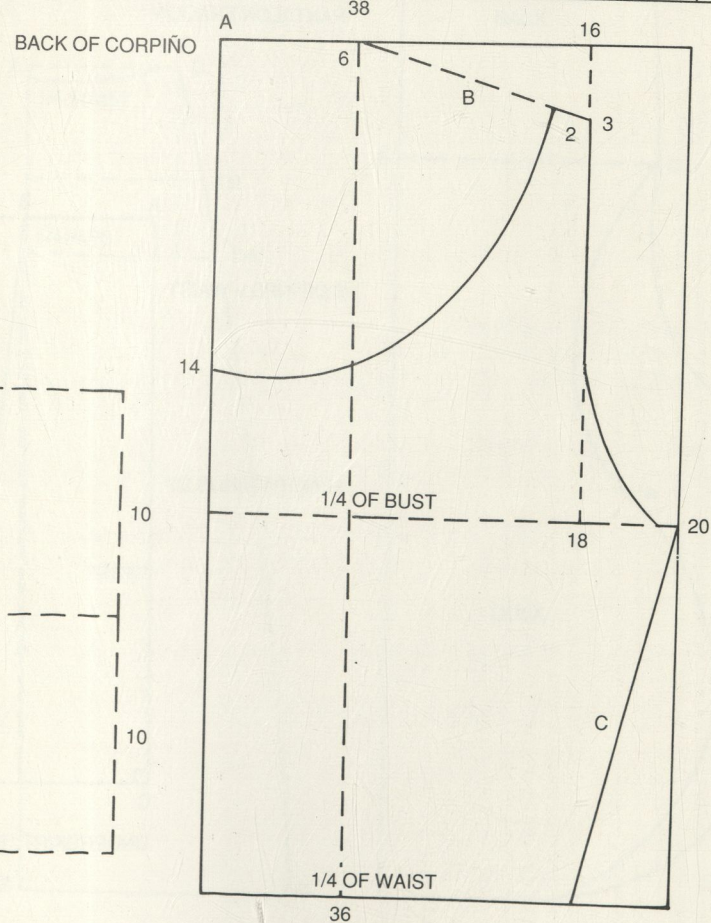
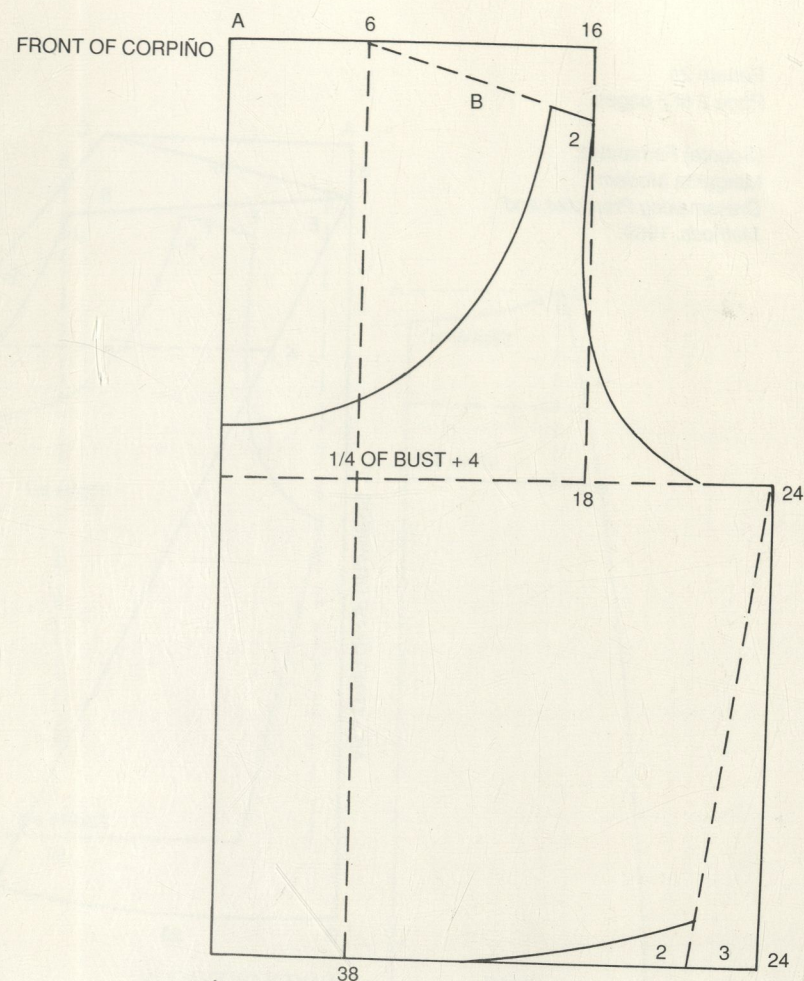
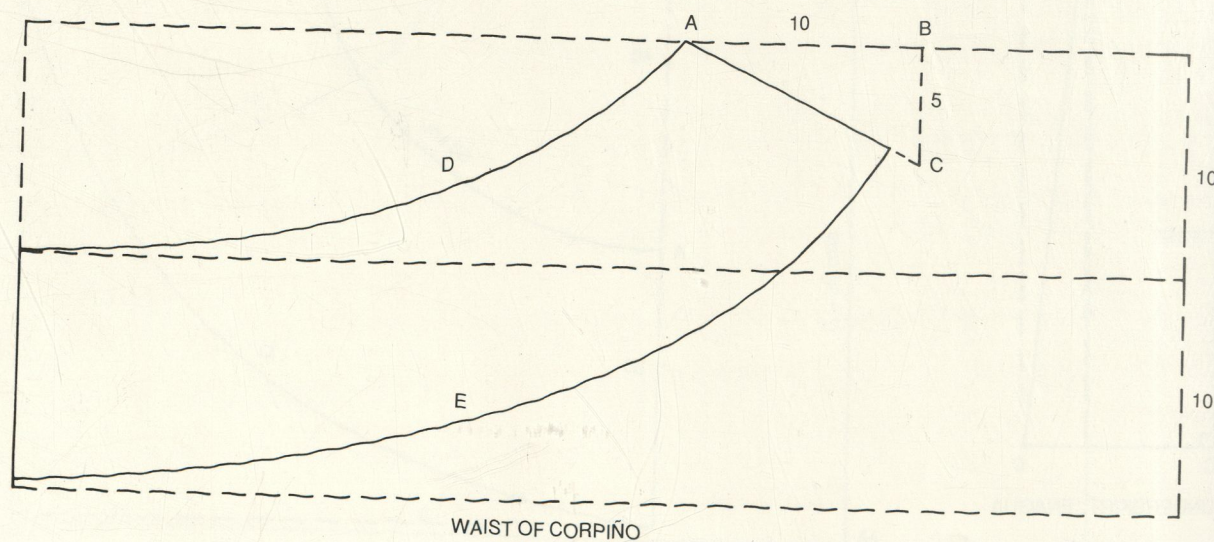
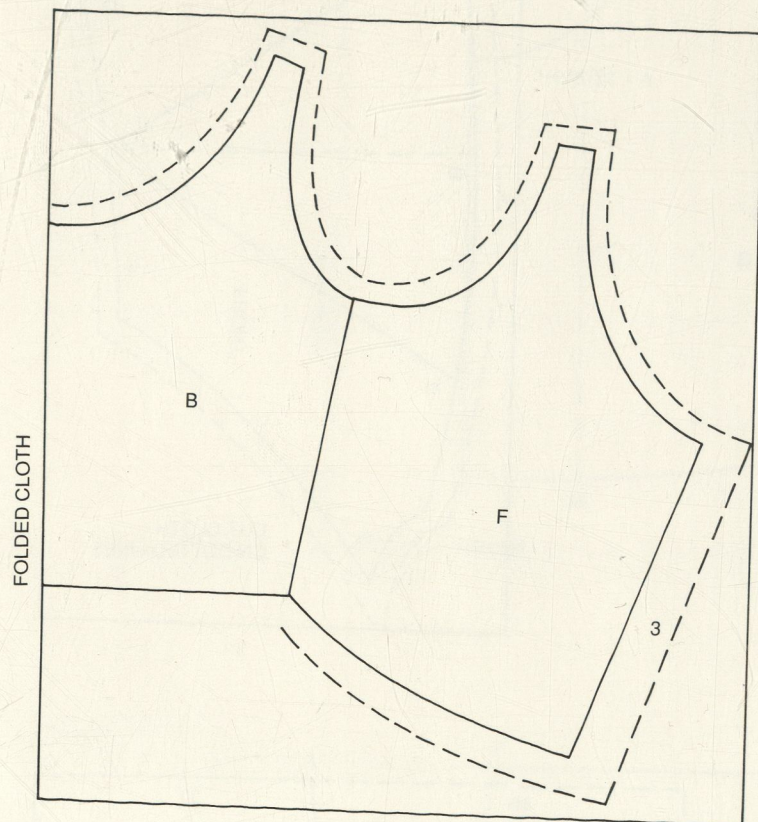
Pattern 24
Page 2 of 3 pages.

(Source) Fernandez,
Margarita Modern
*Dressmaking Principles and
Methods*. 1969.



Pattern 24
Page 3 of 3 pages.

(Source) Fernandez,
Margarita Modern
Dressmaking Principles and
Methods. 1969.



How to Wear the Terno

The *terno* is associated with an era which afforded women enough leisure to devote considerable time and meticulous attention to dressing up. All the parts had to be properly worn to attain the overall effect of elegance and dignity. First came several layers of underwear. Before the 1920s, women did not wear any underwear since the long *sayas* were considered adequate to conceal the private parts.

In the twenties, *salawal* or cotton knee length drawers started to be worn. Over the *salawal*, stockings of flesh, black, or white were slowly drawn up from the toes to above the knees. They were held in place by garters which were either plain or adorned with lace and ribbons.

Then came the first chemise, a straight and narrow ankle length underwear made of cotton and embroidered at the neckline. The chemise was usually white. However, in the twenties and thirties, they were made of silk in the same color as the *saya*.

Over the chemise was worn the *corpiño*, an undergarment for the upper part of the body. In the nineteenth century and up to the twenties, the *corpiños* were usually made of cotton and cut straight. They were shaped to follow the body form with the help of headpins. Later, in the thirties, the *corpiños* were made of silk and shaped, with the opening either at the front or at the back.

If the *babarahin* or fabric of the *camisa* was too flimsy, a *tapa pecho* or another piece of cloth was inserted between the first chemise and the *corpiño*.

As the sleeves got wider and more billowy, the women began to wear *chambras* or long sleeved undershirts to cover their underarms. The *corpiño* and the *chambra* were tucked into the *enaguas*, or *naguas* for short, a floor length petticoat embroidered at the bottom a foot wide all around so that the embroidery would show whenever the *cola* or train of the *saya* was lifted.

Then, the women would step into the *saya* which was wide at the top and had *asintos* or a drawstring to fit around the waist. The *saya* itself was lined with *aporro* or stiffened *sinamay* to make the bottom of the *saya* flare out. In the thirties, *sinamay* ceased to be used as the stiffening material for the lining and was replaced with colored cloth of the same shade as the *saya*.

Over the *saya* was draped the *tapis* which was made of varied materials like tulle, silk, or brocade and adorned with lace, embroidery, and beads. The *tapis* came in different sizes and shapes. Some were like small aprons or *dalantal* with strings tied at the back while others were rectangular or had asymmetrical designs and were wrapped around the lower part of the figure, with the opening at the side or the back. The *saya* had a *cola* or train which was rectangular, tongued shaped, or pointed. It could be pinned at the waist when dancing or walking or had a metal ring sewn at the tip which could be worn on the ring finger at *bailles*.

Then the *camisa* was gently lowered over the head so as not to crush the fine *jusi* or *piña* fabric. As the *camisa* was usually cut straight, it would be adjusted to the shape of the figure with headpins, an indispensable accessory in those times. The *camisa* was shaped by unobtrusively putting pins at the darts, two tucks in front, and another tuck at the middle of the back. Headpins were also used to close the front opening of the *camisa*.

When the *camisa* was in place, the prefolded triangular shaped *pañuelo* would be laid over the head and adjusted to encase the neck and shoulders. Headpins would be used where needed: one at the midpoint of the back, two on each side of the bust, several at the shoulders and at the bodice. Some women would pin the ends of the *pañuelo* to the *camisa* although traditionally, the ends were left free to float over the bodice.

Finally, women would then put on their *botitos* or shoes with pointed toes.

The process of dressing up was so laborious that the more affluent ladies needed one or several helpers to assist them. Once dressed, they then needed to summon all their poise to carry themselves gracefully in their cumbersome attire.

How to Fold the Pañuelo

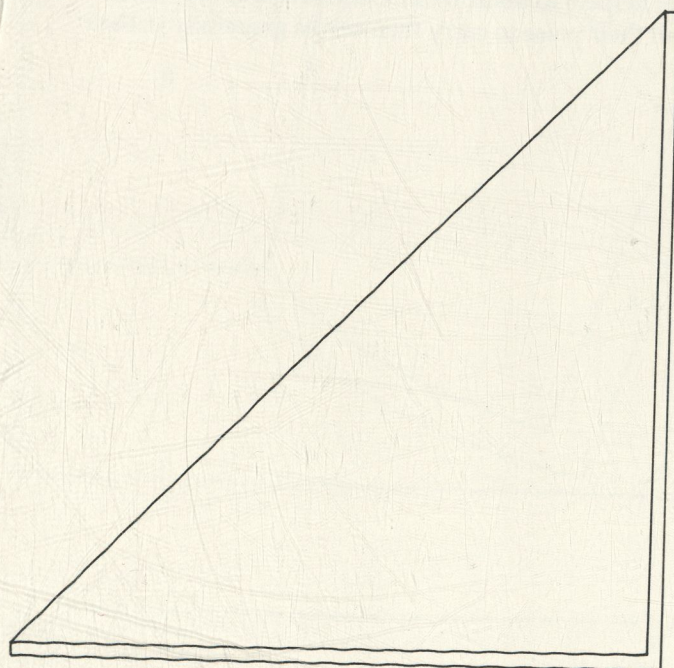
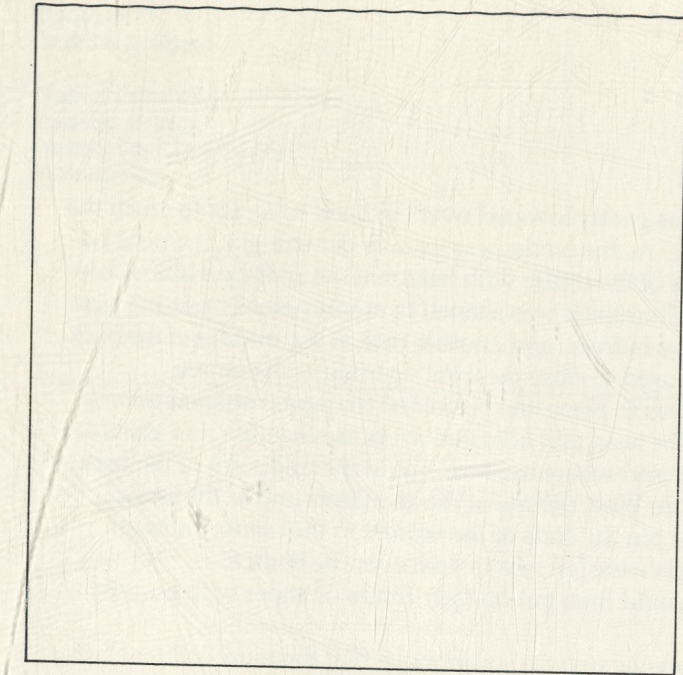
1. Fold the meter square *pañuelo* in half diagonally with the decorated portion slightly bigger than the plain portion. Lay the decorated portion facing upwards.

2. On the diagonal, make two folds in one direction, each one two centimeters wide.

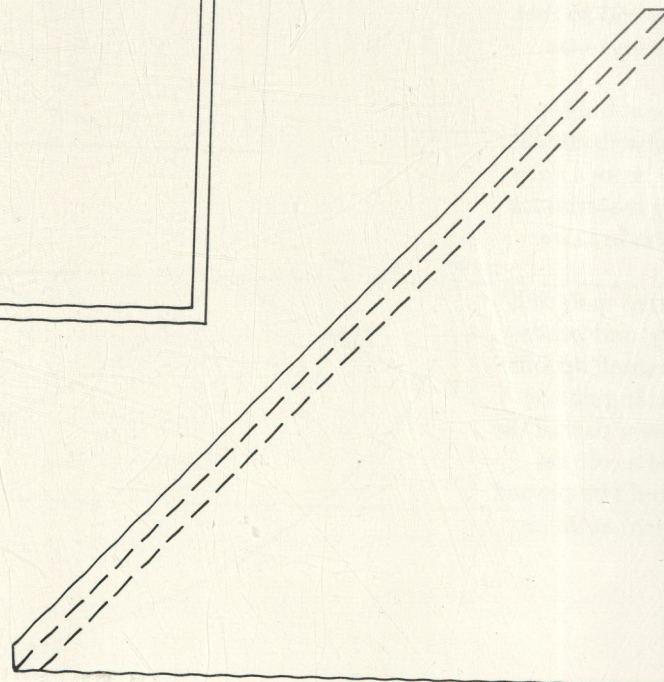
3. Turn over the folded piece (the decorated side now underneath) and make a third fold, wider than the initial double folds. Flip over the *pañuelo* and fold a fourth time. Flip over the *pañuelo* and make one final fold. Each time a fold is made, leave a margin over the previous one. Note that there is a total of five folds. Mark the center of the *pañuelo* and secure the folds with a pin stuck vertically in the middle and two pins on either side of the center. Pin the two free ends together and position them above the tip of the triangle.

4. After following these steps, make sure that the decorated portion of the *pañuelo* is properly displayed with the folds inside and the initial fold turned out like the petal of an orchid. Slip over the head and let the *pañuelo* rest on the shoulders. Fasten with more pins to the *baro* (a.k.a. *camisa*) at points where they are most needed: at the wide angle at the waist at the back and below the shoulders in front. Leave the fastened ends free and floating.

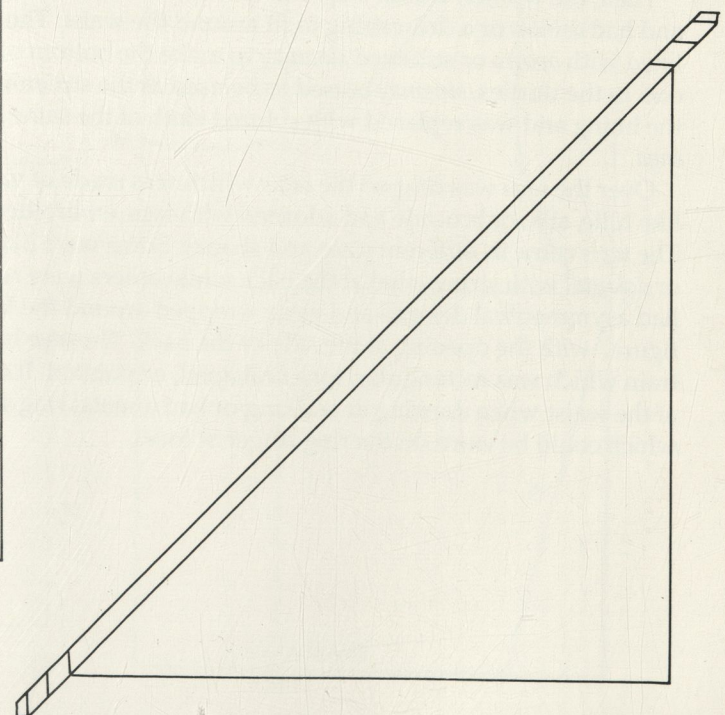
From Paulina Carolina S. Malay. Demonstrated and explained during interviews on October 15, 1991, and February 9, 1992 at 15 de Jesus Street, Heroes Hill, Quezon City.



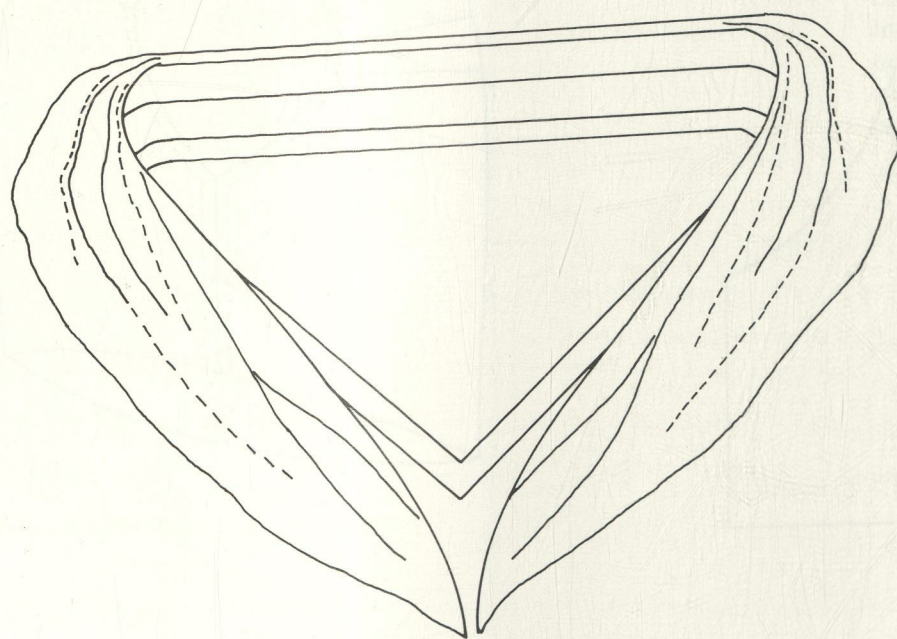
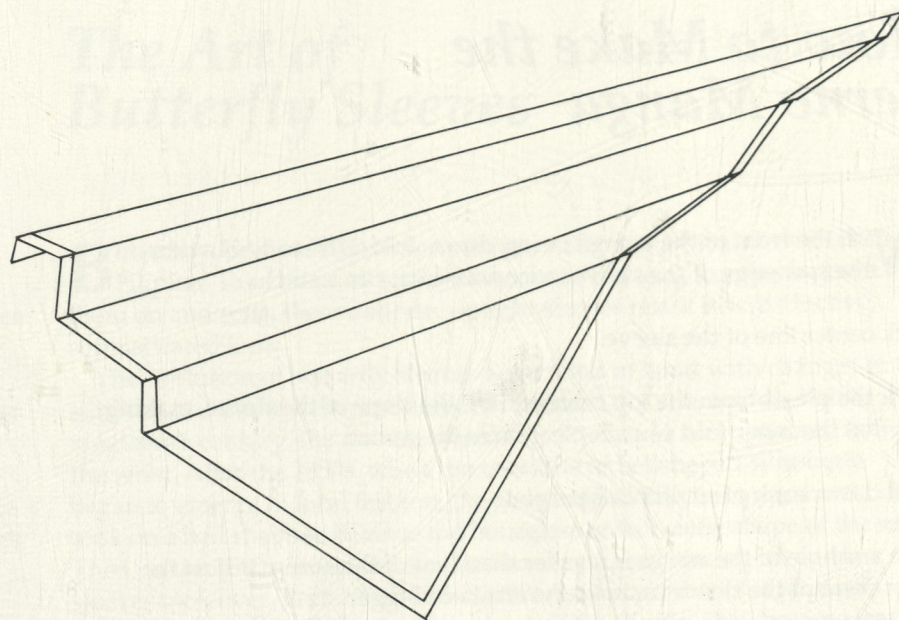
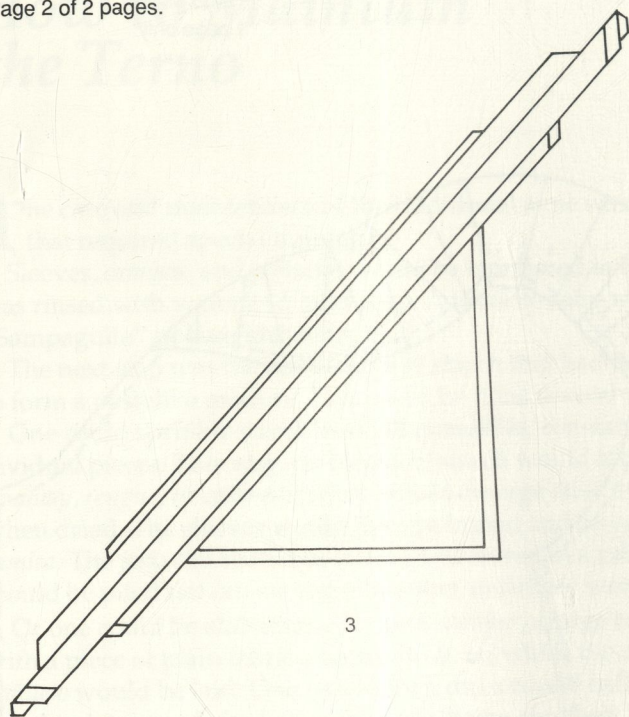
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2



How to Fold the Pañuelo.
Page 2 of 2 pages.



How to Make the Terno Manga

How to Make the Terno Manga.
1 page only.

With the front of the manga facing down, fold $\frac{3}{8}$ " to $\frac{1}{4}$ " wide the raw edge of the sleeve twice and then, run a stitch.

Mark center line of the sleeve.

Work the pleats from the top center down the slope of the sleeve, making sure that the inner fold of each pleat faces the center.

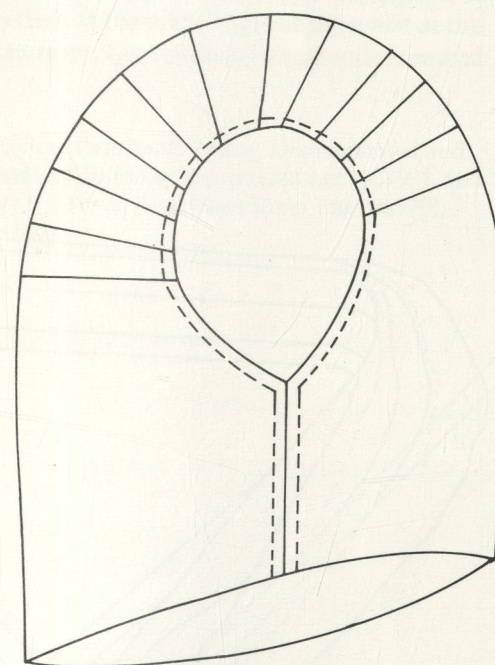
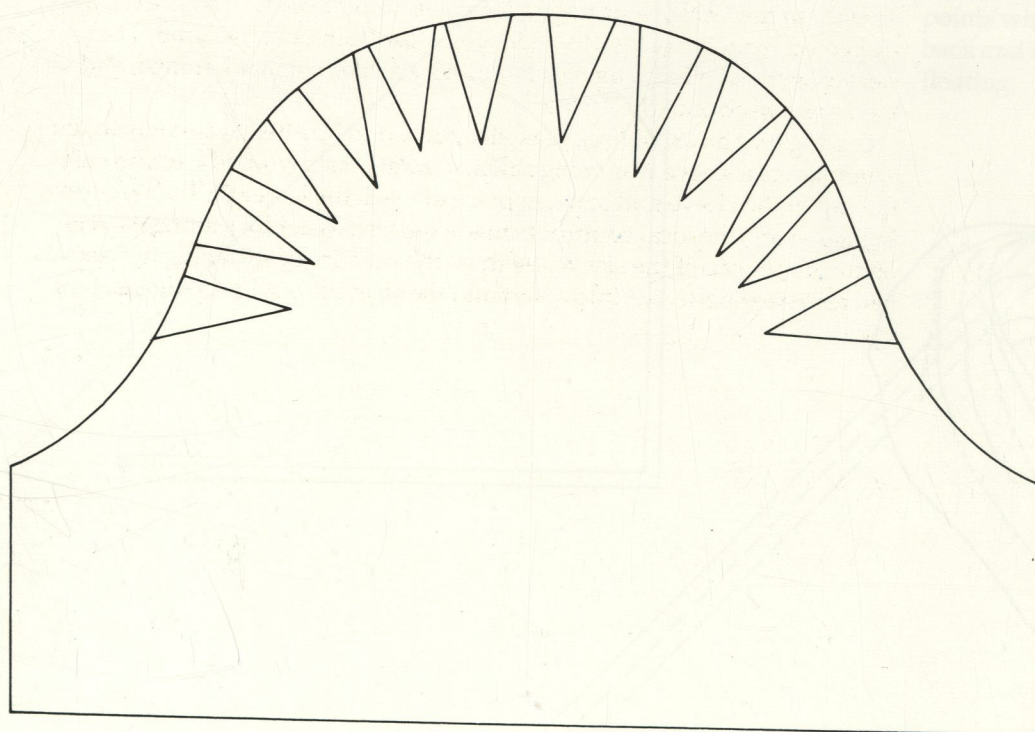
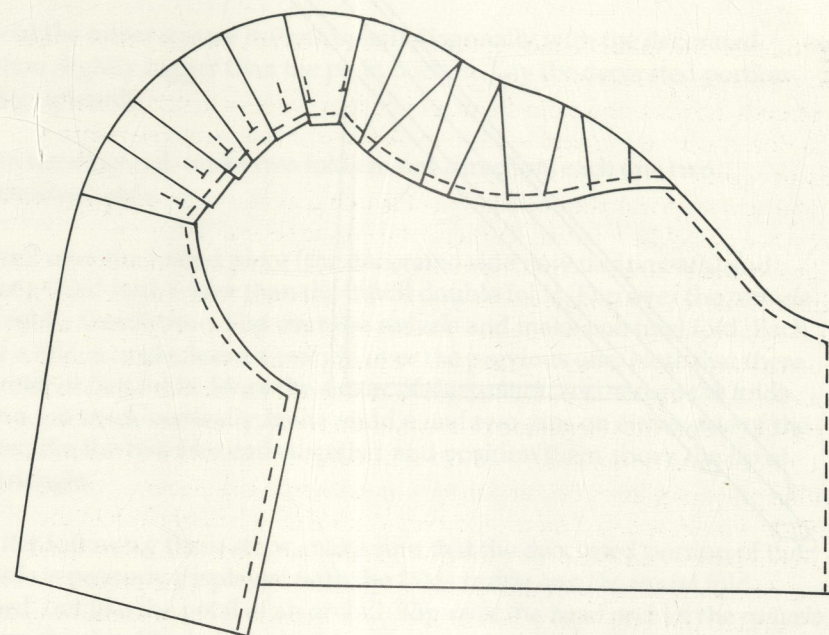
Hold down each pleat with a headpin.

If the armhole of the *manga* is smaller than that of the *camisa*, adjust the lower pleat of the sleeve to make the armhold bigger.

Close the sleeve on the side.

Run a stitch to hold down the pleats of the armhole.

Remove the headpins, then attach the sleeve to the *camisa*.



How to Maintain the Terno

The care and maintenance of the traditional *terno* was a laborious task that required special training.

Sleeves, *camisas*, and *pañuelos* would be laundered in batches. Each piece was rinsed with water and mild soap. A favorite soap was the fragrant "Sampaguita" or lavender soap.

The next step was the application of starch that had been boiled in water to form a pastelike mixture. This could be done several ways.

One could sprinkle starch in small quantities, constantly patting the individual pieces. This way, no blocks of starch would form on the meshlike *sinamay*, *rengue*, or *cañamazo*; they would emerge clear and develop a sheen when dried. The sleeves would then be ironed and sewed back onto the *camisa*. The *pañuelos* would be ironed and stored in a cabinet where they would be piled flat one on top of another until they were ready to be worn.

Or one could be elaborate and use a *bastidor*, a large rectangular frame with a piece of plain fabric attached to it, on which the sleeves, *camisa*, and *pañuelo* would be laid. One would then dip a round ball of cloth in the starch mixture and daub it on the piece being starched. The other hand would be used to support the reverse side of the fabric. This process would be repeated until the starch began to dry up and make the material stiff and crisp like paper.

The Art of Butterfly Sleeves

Butterfly sleeves set the *terno* apart from all other formal dresses of the Filipina. Take them off and what remains is a long European gown. Put them on and *voila*, these delicate, upright sleeves result in a distinctive, sophisticated look.

The evolution of butterfly sleeves went hand in hand with changes in the silhouette of the *saya*. In precolonial times and up to the middle half of the nineteenth century, the sleeves were long, fitted, and had upturned cuffs at the wrist. After the 1850s, when the crinoline or bellshaped silhouette began to emerge in local fashion, the sleeves gradually became shorter and took on a bell shape to balance the hourglass or full circle shape of the *saya*. Then, in the 1890s, when the *saya* became less flared, the leg-of-mutton sleeves took over. From 1900 to the 1920s, as the number of *saya* panels decreased, the sleeves also became shorter. Gradually, they became less voluminous and spread out until they eventually acquired a stiff, upright shape.

To a large extent, the evolution of butterfly sleeves can be traced to the practice of stiffening the *camisa* and *pañuelo* with starch in the latter years of the nineteenth century. From then on, the sleeves were dismantled each time they needed to be laundered and starched, to maintain their stiffness and keep them fresh looking. Made predominantly of *piña* in the 1890s, *sinamay* in the 1900s, or of *rengue*, *babarahin*, and *cañamazo*, the sleeves were ripped off from the *camisa*, to which they had been sewn by hand. The sleeves were laundered using a laborious process, starched, ironed, and then sewn back onto the *camisa*.

Sewing was an art in itself. The sleeves had to be fitted accurately to the armhole. As a sleeve was being sewn, several pleats would be formed at the cap of the sleeve and sewn in place to reach the lower part of the sleeve. In later years, the local couturiers made the task easier by putting garters on the upper cap of the sleeve. By then, the practice of stiffening the sleeves had also been perfected into an art and the sleeves could prop themselves up.

Glossary

by Cleofe Marpa and Crispina Reyes

- Abalorios** glass beads.
- Abaquinera** ribbon or chain fan holder worn around the waist.
- Alampay** shoulder kerchief or neckerchief worn with the Filipino native dress.
- Aporro** stiffened *sinamay*.
- Asintos** drawstrings.
- Aquijillos** large hair pins.
- Baile** dance.
- Bakya** wooden clogs.
- Balintawak** less formal style of Filipina native dress which does not make use of a stiff *pañuelo*, but a softly draped kerchief on the shoulders or a neatly folded large kerchief over one shoulder.
- Bastidor** wooden frame, rectangular or circular, on which fabric is stretched for embroidering or starching.
- Baro or Camisa/kamisa** the short upper part or waist length blouse of the Filipino *terno* usually made of *piña* or *jusi* cloth or *rengue*.
- Beaterio** a quasireligious institution for women, usually young orphans and elderly widows.
- Bordaderas** embroiderers.
- Botitos** shoes with pointed toes.
- Caracol** skirt adorned with spiral forms inspired by Halley's Comet of 1910.
- Chambra** longsleeved underblouse.
- Cobija** from *cobijar* (Sp.), to cover; woman's head covering for church.
- Convento** convent.
- Corchos** embroidered or beaded slippers.
- Costurera** seamstress, dressmaker.
- Cola** (Sp.) 1 skirt train; an elongated point which is usually dragged (in the back), found in some full length clothes (1869). 2 elongation of the back skirt hem, approximately a meter long, that trails on the ground; is usually semicircular in shape.
- Corpiño** (Sp.) 1 a sleeveless jerkin; clothing which covers the area from the shoulders to the waist, girded and adjusted to the body. 2 second chemise worn over the basic straight and narrow chemise; also had a straight cut and showed a high neck from where fancy laces peeped out (Sandoval:1961).
- Crioles** Spaniards born in the Philippines.
- Dalantal** *tapis* in the shape of a small apron with strings tied at the back.
- Encajes de Bolillo** Venetian lace.
- Encaje Ingles** English point lace.
- Enaguas/naguas** (Sp.) clothing worn by women, covering the area from the waist, where it is fastened, to the feet. In most of the Spanish provinces, refers only to those made of white linen and worn under the skirt; but in some areas, refers to all skirts (*enaguas blancas*) that are not black; a black skirt is called *saya*.
- Escuela De Artes** School of Fine Arts.
- Fondo** dress lining.
- Hacendero** landowner.
- Hecho Derecho** made to order clothes with the material provided by the *costurera*.
- Ilustrado** educated class.
- Indio** native Filipino.
- Kimona** short and loose women's blouse with extended sleeves worn on top of a long *saya*.
- Lambong/lambon** dark covering, usually worn high over the head.
- La Paloma** short circular train which resembled a dove's tail.
- Manggas** sleeves.
- Mantilla** shoulder length veil of silk or lace.
- Maria Clara** in the 1900s was used to refer to the 19th century *terno* or the *traje de mestiza*. The *camisa* was made of embroidered *jusi* or *piña*, its bellshaped sleeves gathered at the shoulder and flowing out to the wrist, worn with a *pañuelo* of the same material draped around the shoulders, and with a multipanelled skirt of heavy satin.
- Mascota** semibillowy skirt with a straight front and kickback pleats
- Media Cola** (Sp.) skirt train half the length of the regular *cola*.
- Mestizos** half breeds of either Spanish or Chinese or Spanish- Filipino parentage.
- Ojetes** eyelets or cutwork.
- Pañuelo** (Sp.) 1 piece of linen cloth, more or less one meter square, that serves to clean noses and wipe off sweat. There are also *pañuelos* of cotton, silk, and other materials, of different sizes and for various uses (1869). 2 common usage here of *pañoleta*, a type of *pañuelo*, smaller than the usual type, which the women use draped around the neck (1869). 3 heavily starched, thrice folded neckerchief made out of the same material as the *camisa*, worn over the back to the front, extending to a point somewhere at the waist, where it was fastened by a pin or brooch (1900s up). 4 embroidered shawl which hid what the *camisa* left uncovered (Mina-Roa: 1947). 5 dimensions: 85-90 cm. (34"-36") square. 6 term used interchangeably with *alampay*.
- Pares** long, narrow, almost sheathlike skirt tucked at the waist by a number of strings, with wide, flat pleats along the waistline tucked together by head pins (Sandoval: 1961).
- Patadlog/patadiong** costume of Visayan women closely resembling the sarong.
- Peineta** decorative hair comb.
- Pelon** nonwoven fabric stiffener.
- Peninsulares** Spaniards born in Spain.
- Principalia** upper class.
- Puntillos** lace edgings.
- Pusod** chignon.
- Salawal** cotton knee length drawers.
- Saya** (Sp.) outer clothes worn by women, with pleats from the top to the bottom, or from the waist to the feet.
- Saya de Suelta** loose or unfettered skirt worn without a *tapis* or overskirt.
- Serpentina 1** skirt characterized by a straight silhouette from the waist to somewhere around the knees, where it was cut in a serpentine or snakeline fashion and to which was then attached a wide, semicircular bottom panel of the same material cut in the bias. 2 types according to bottom panel size: *La Campana* - three fourths circle; *Congreso de Malolos* - half circle. 3 types according to decorations along the joining of the cut from the knee down: *La Paloma* - birds; *Camia* - flowers; *Mariposa* - butterflies; *Rio de Pasig* - zigzag cut.
- Siete or Cinco Cuchillos** (Sp.) literally seven or five knives; seven- or five-panelled skirt of heavy silk or satin, sometimes with adorned edges. Similarly, a skirt with three panels was called *Tres Paños*, a skirt with two panels *Dos Paños*.
- Sinamayera** cloth vendress.
- Sobrefalda** delicate overskirt of black tulle or lace richly adorned with embroidery, beads, and sequins which came into fashion sometime during the First World War when transparent tunics were being sported by women in Europe; its length skimmed the knees when it came into vogue, later reaching the midcalf in the latter part of the twenties into the thirties.
- Sombrado** shadow embroidery.
- Surcido** similar to Buratto lace.
- Tamburin** technique used in making gold filigree beads used for rosaries, necklaces, and other jewelry.
- Tapa Pecho** chest covering; underwear inserted between the first chemise and the *corpiño*.
- Tapis/tapiz** (Sp.) 1 *entapizar*, to cover with *tapizes* a big piece of cloth made of linen, silk, and sometimes even gold or silver thread, upon which are depicted historical vignettes, country scenes, etc. 2 local usage may have come from *tapar* meaning to cover or close that which is open or exposed, or to conceal with clothing or other such defense against the elements (1869). 3 square or rectangular piece of cloth, usually dark colored, worn

Fabric Glossary

by Angelita Dizon

around the waist over the thin, virtually transparent *saya* to achieve a decent silhouette against the bright tropical sunlight; the opening may be along the front, at the side, or at the back. 4 over the years, as heavier skirt material became available, evolved into a fashion showpiece, adopting more elaborate designs and embellishments. 5 in the 1920s, had been used interchangeably with the *sobrefalda*.

Terno (Sp.) 1 an ensemble of three items of one specific type or a matching set of clothes (1869). 2 Filipina dress ensemble consisting of a *camisa*, *pañuelo*, skirt, and *tapis*. 3 matching embroideries in *camisas* and *pañuelos* for the *trajes de mestizas* characteristically worn by *mestizas de suelta*, that is, loose without the native *tapis* (1892). 4 *camisa* and *pañuelo* were matched in material, color, and embellishment with the skirt (early 1900s). 5 embroidery design on the *camisa* and *pañuelo* matched design on the skirt and/or the *tapis* or the black tulle *sobrefalda* (1928). 6 Filipino elegant gown with the characteristic stiffened *camisa* or butterfly sleeves (1947). 7 also known as: *baro't saya* (n.d.); *mestiza* dress (1928); *traje del pais* (Sp. native attire) (Late 1920s); Filipino woman's national costume (1928).

Traje de Mestiza (Sp) literally, dress of the *mestiza*.

Vestido used to refer to Western or European style dress to differentiate it from the native dress.

Zapatillas/sapatillas slippers with heels.

Abaca a fiber obtained from the leaf sheaths of the abaca plant (*Musa textilis*) and known commercially as Manila hemp. It is coarse, creamy white to light brown in color, and very strong.

Babarahin/Cañamazo a lightweight, stiff, and heavily starched open mesh cotton fabric basically in leno weave. In construction, it belongs to the marquisette group of fabrics.

Brocade a Jacquard woven fabric with all-over designs that may have gold or silver threads. It is made mostly of silk, rayon, and other manmade fibers.

Crepe a group of lightweight, plain woven fabrics characterized by a pebbly, crinkled, or puckered surface.

Crinoline a dull, low to medium count, plain weave fabric that has been stiffened with sizes, glue, or resins.

Chiffon a lightweight, sheer, plain woven fabric with highly twisted yarns.

Dobby a fabric with geometric figures woven on a dobby loom in a set pattern.

Georgette a light to heavy sheer crepe made of alternating S and Z hard twist yarns in the warp and filling directions.

Guinaras ordinary abaca weave used by the natives; usually striped and of various colors.

Jusi a fine, sheer, closely woven, plain weave fabric made from silk or silk blended with cotton, rayon, or polyester.

Lame traditionally used in connection with brocades. Today, it refers to any fabric with a fine metallic yarn to create a decorative design.

Maguey a stiff fiber obtained from the leaves of the maguey plant (*Agave cantala*, Roxb). It may be blended with abaca for certain uses like rugs and carpets.

Moire any fabric, especially taffeta, with a wavy or rippling pattern (like watermarks on paper) embossed on the surface. Has a luster that gives it a dressy appearance and is woven in a variety of silklike blends.

Organdy a crisp, plain woven sheer cotton fabric with a temporary or permanent stiff finish.

Organza a fabric similar to organdy but made of filament yarns such as silk, nylon, or polyester.

Piña a term used to refer to a fiber and fabric. As a fiber, it refers to the pineapple fiber obtained from the leaves of the pineapple plant. Pineapple fibers are very fine and stiffness depends on the degree of processing done. As a fabric, it is a sheer, lightweight, plain woven fabric similar to but less stiff than organdy / *jusi*.

Pinukpok a handwoven, plain weave fabric of abaca fibers pounded to produce a smooth and lustrous surface.

Rengue a very fine, lightweight, sheer handwoven fabric in a dimitylike construction, made from pineapple fibers with a slight starch finish.

Satin a smooth, lustrous fabric of silk or manmade fibers with the characteristic floats (lengthwise or crosswise) of the satin weave.

Shantung a plain weave fabric of cotton, silk, or manmade fibers with regular or occasional slubs or heavier yarns in the crosswise direction of the fabric.

Sinamay a stiff, plain woven abaca fabric of various weights, generally handwoven.

Taffeta a plain woven fabric with relatively fine ribs and made of filament yarns such as acetate and silk.

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